

VOGUE



*Summer
Homes Number*

CONDÉ NAST, *Publisher*

*May 15 1918
Price 25 Cents*



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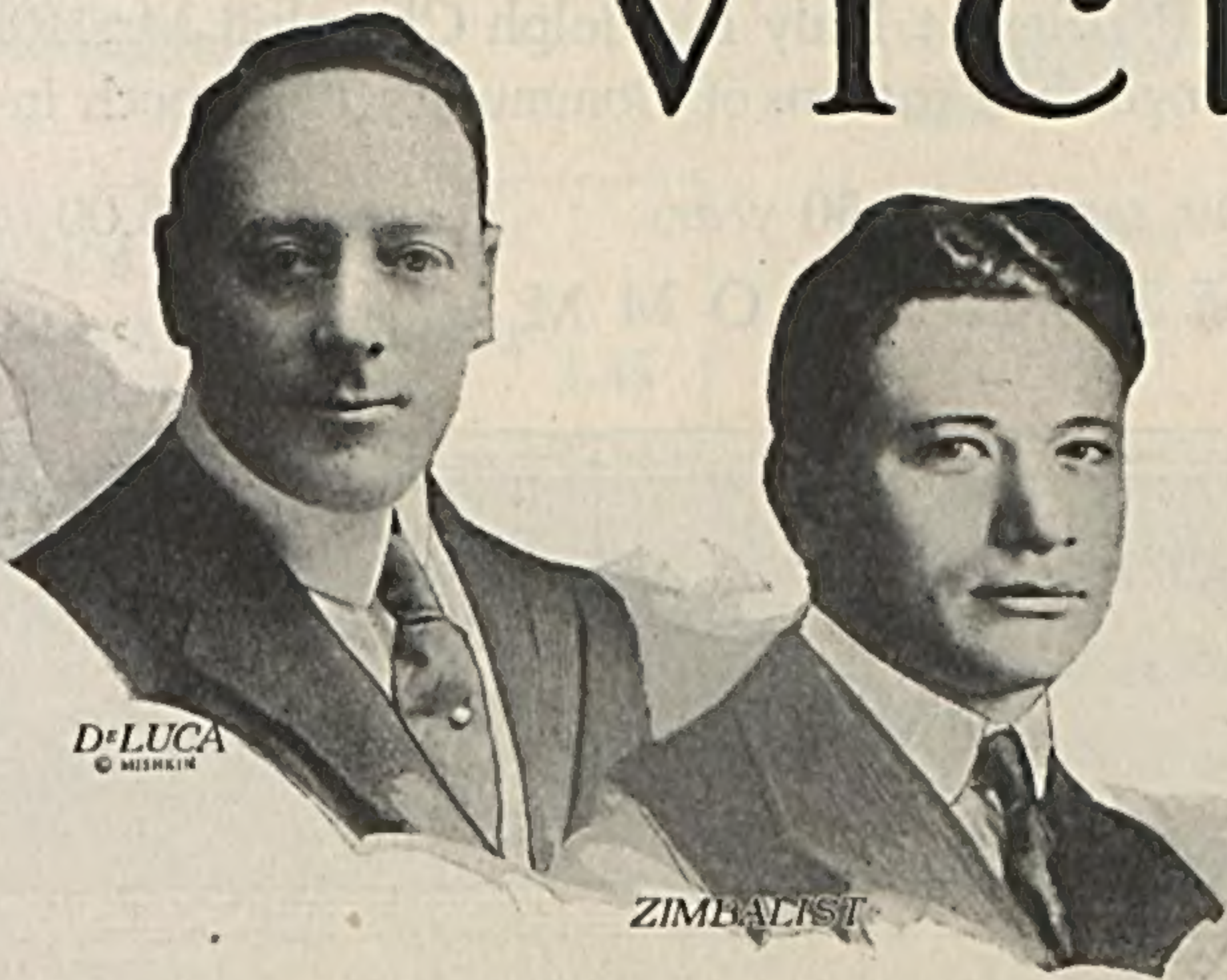


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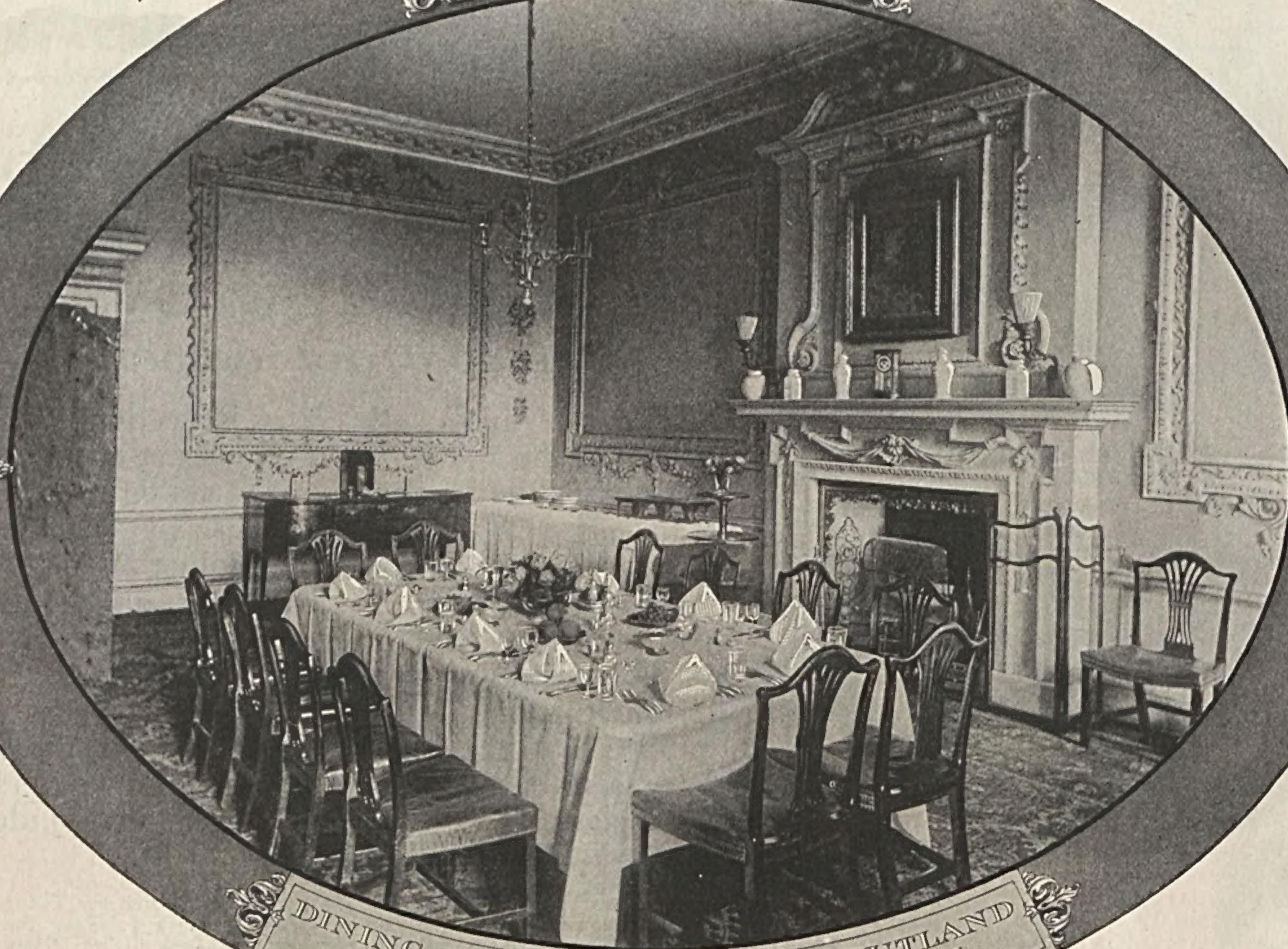
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THE DUCHESS of RUTLAND, who was Marion Margaret Violet, daughter of Colonel the Hon. C. H. Lindsay, C. B., married in 1882, Henry John Brinsley Manners, eighth Duke of Rutland. In her town house (*shown above*) the Duchess has the Patrician design in Community Plate—as have also the Countess Cadogan, Mrs. O. H. P. Belmont, Lady Randolph Churchill, Mrs. Reginald C. Vanderbilt, and many other distinguished patrons of Community Plate, both in America and Europe.

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The Summer Fashions Number of VOGUE

DATED JUNE 1st

THE Summer Fashions Number of Vogue is devoted to making summer under the sword as lovely as ever—at half one's former expenditure. Following the lead of war-time Paris, we are to be as feminine as possible; following the conservation committees, we are to use the quaint and lovely fashions of long ago—to make clever ideas take the place of large expenditures—to contrive a smart wardrobe and a clear conscience at the same time.

WE'VE forsworn the old stiff type of sports clothes, along with the tabooed gay woolen sweater. But the new fabrics are consoling above all things—from new foulard to new calico—and the subtle little dresses illustrated in the Summer Fashions Number of Vogue, whose clever designing disguises their war economy, will intrigue any woman who can stop her bandage-roller long enough to look at them.

THERE are two pages of afternoon and evening gowns, of lace, too, that beautiful and ser-



*C*ANT you just imagine what envious things the wild waves will be saying when they see this bathing wrap of white surf satin, lined with navy blue surf satin and trimmed with bands stitched with blue? In addition to her charming sunshade, the fortunate bather has a knitting bag of grey rubberized satin, with appliqué in brilliant colors. This is just one of the new bathing suit designs shown in the next—the Summer Fashions—Number of Vogue.

viceable revival. Grandmother's chantilly shawl, a bit of old point de Venise, a patriotic purchase from modern Belgium—any of these plus a Vogue inspiration may make the most fascinating frock of one's season. And—as in every issue of Vogue—there is the news of the war work which the best of our courageous and patriotic women are doing; notably an article on the college women's Plattsburg at Vassar.

HAIR dressing, too—the simplest gown may be redeemed from commonplaceness by the chic of one's coiffure, surely a war economy, as it costs no money. And then there's an article on bathing suits with designs by Tighe—such irresponsible things with the drollest of accessories.

IF you don't already subscribe to Vogue, reserve your copy of the Summer Fashions Number at your regular newsdealer's now; if you do, and are changing your address to mountain or shore, let us know immediately where you wish your Vogue sent, so that you need not miss this number.

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NEW YORK

34th Street



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1.95

B—Ecrú Net Boudoir Cap finished with ribbon and lace; Pink, Blue, Lavender and Rose.

1.50

C—Lace and Satin Boudoir Cap finished with ribbon; Pink, Blue and Rose.

1.50

D—Boudoir Cap of Novelty Lace in Ecrú; trimmed with pink or blue ribbon.

5.00

E—Boudoir Cap of Point d'Esprit Net; covered with fluted ribbon; trimmed with silk tassel; Pink, Blue, Lavender and Rose.

2.50

F—Boudoir Hat of Satin Ribbon; trimmed with tiny buds and ribbon; Pink or Blue.

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7.50

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4—Creme Meteor Slip-over Negligee finished with beaded medallion in front and back; Pink, Turquoise Blue and Peach.

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5—Slip-over Negligee of Cinderella Cloth (a lustrous Silk Fabric); in two-tone combination effects—Orchid trimmed with Blue, Copenhagen Blue trimmed with Pink or Pink trimmed with Copenhagen Blue.

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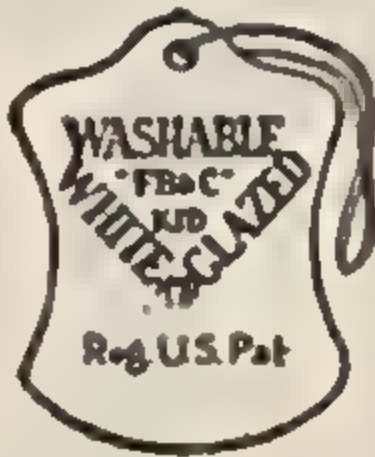
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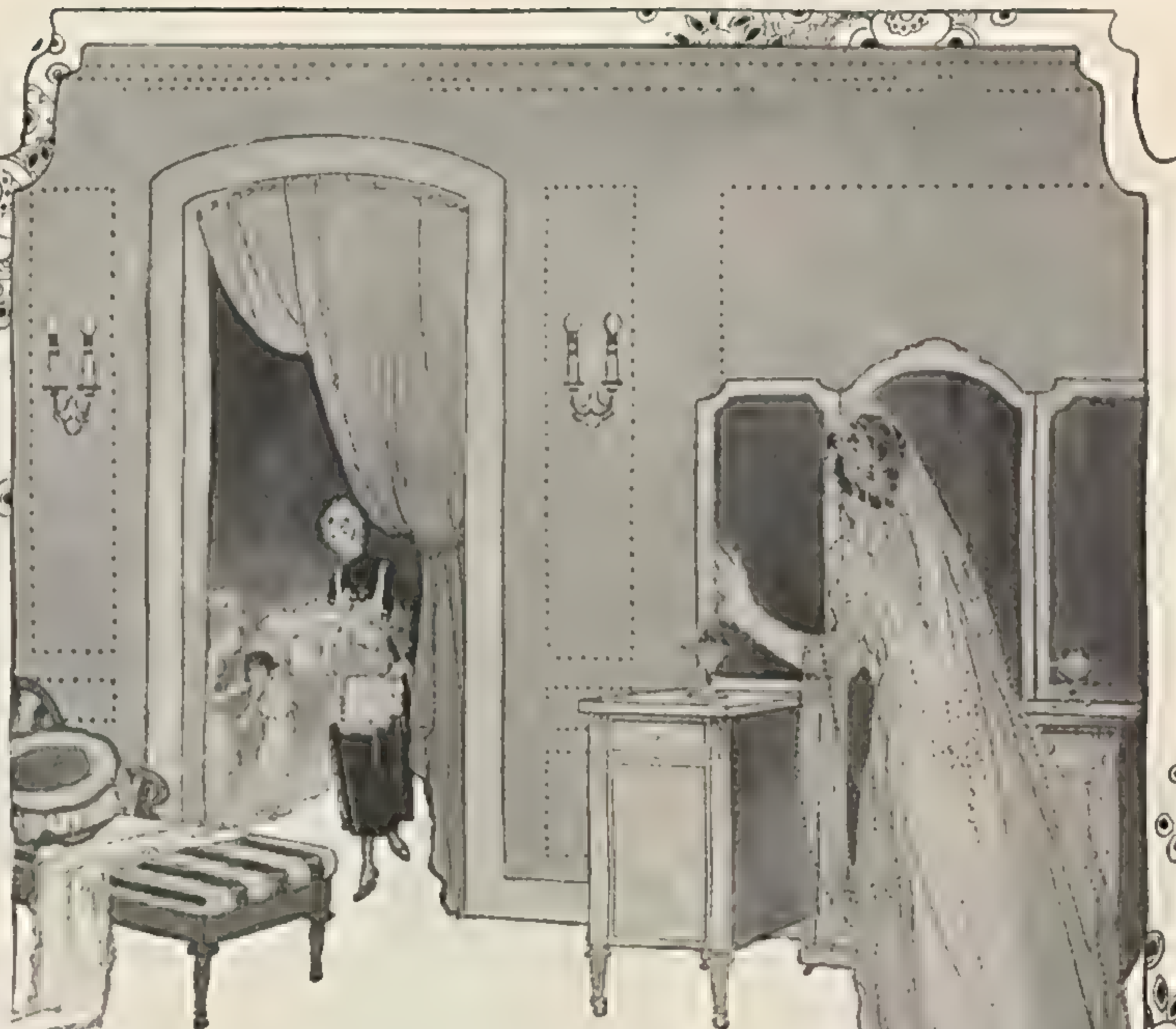


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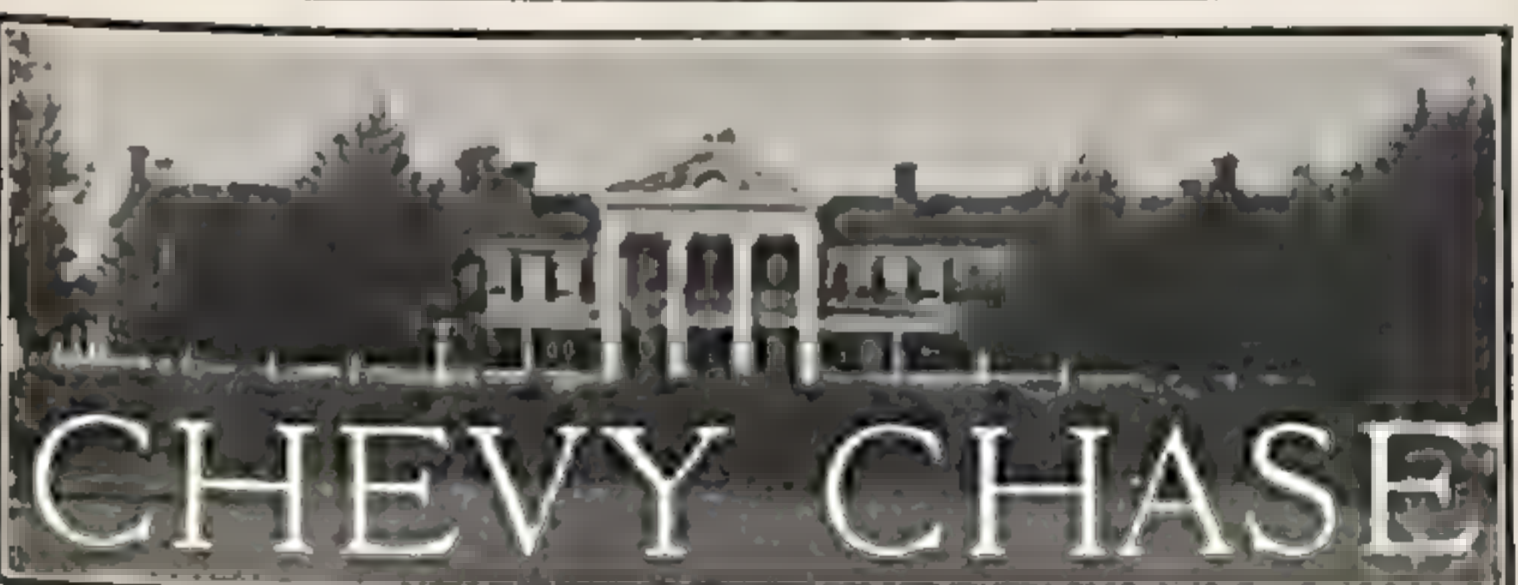
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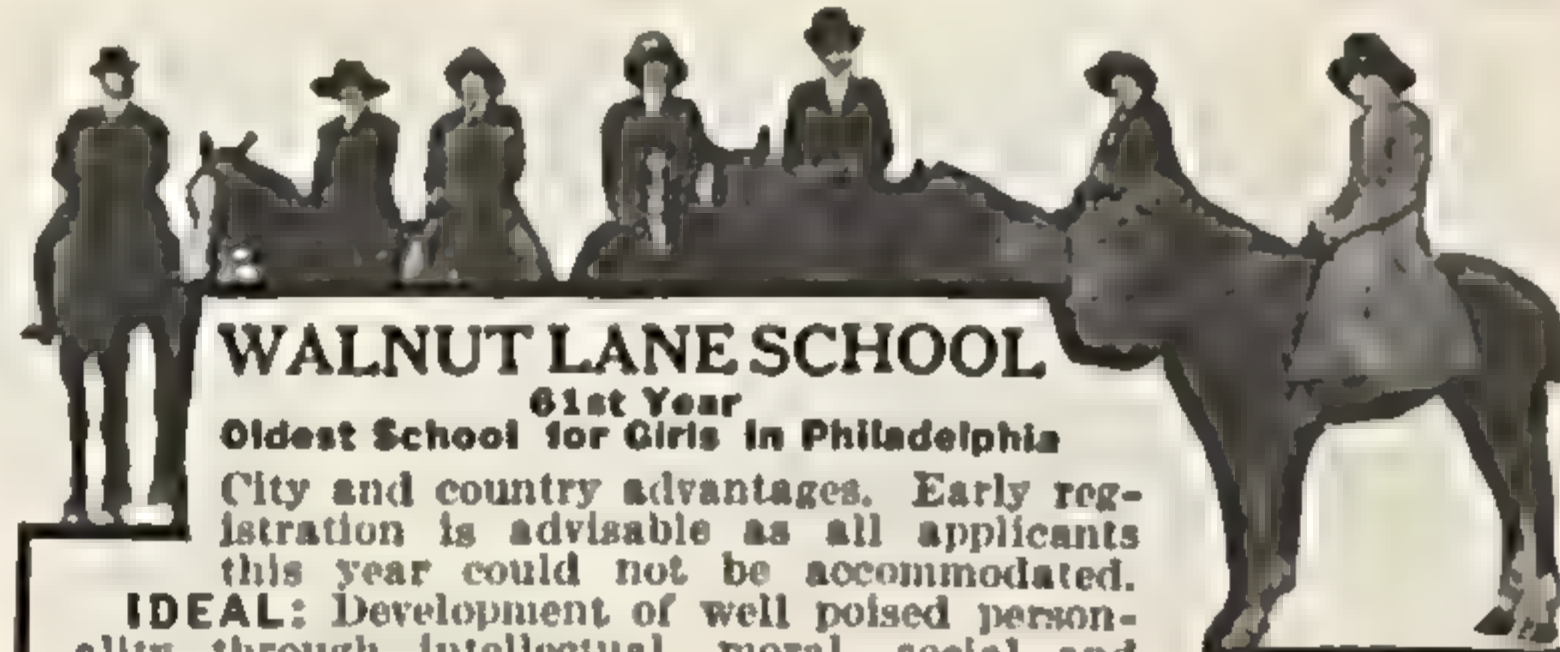
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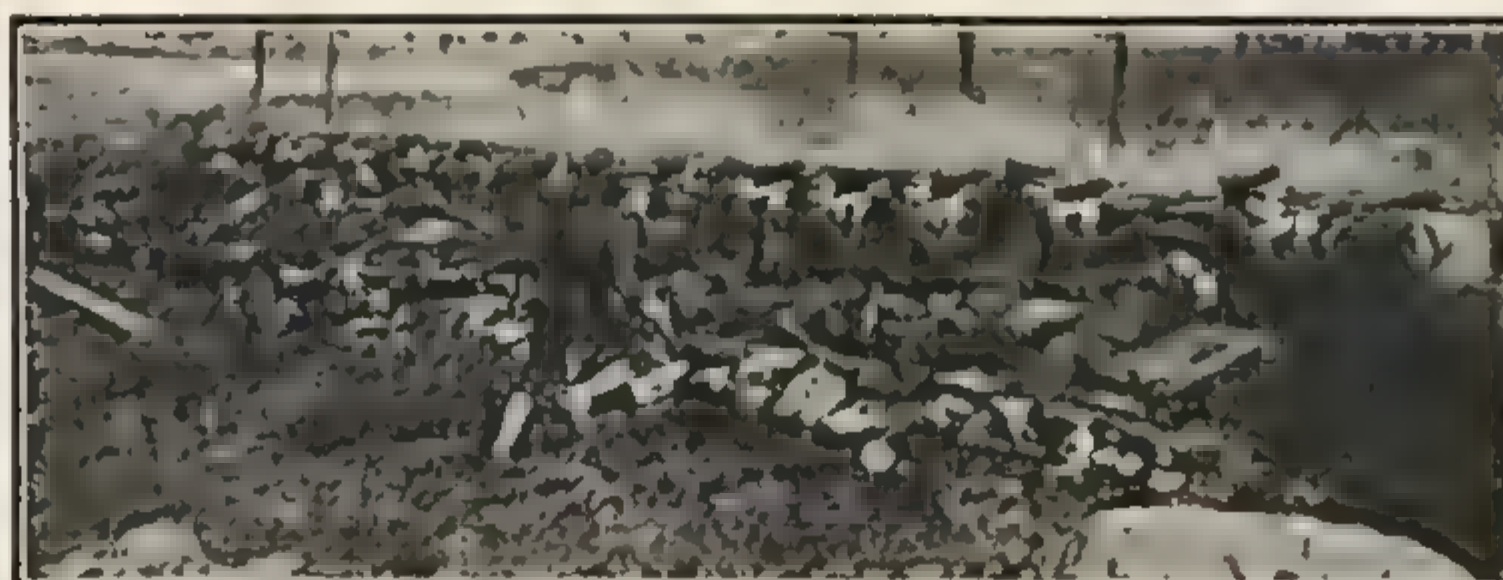
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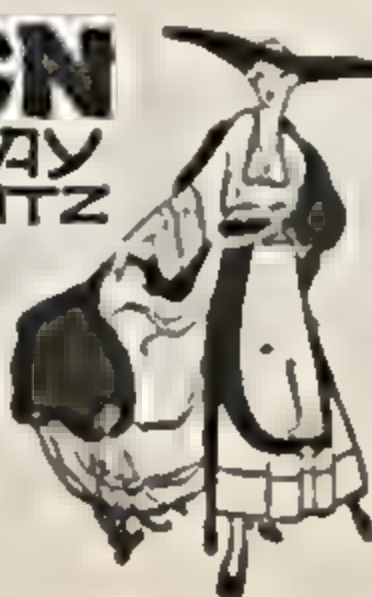
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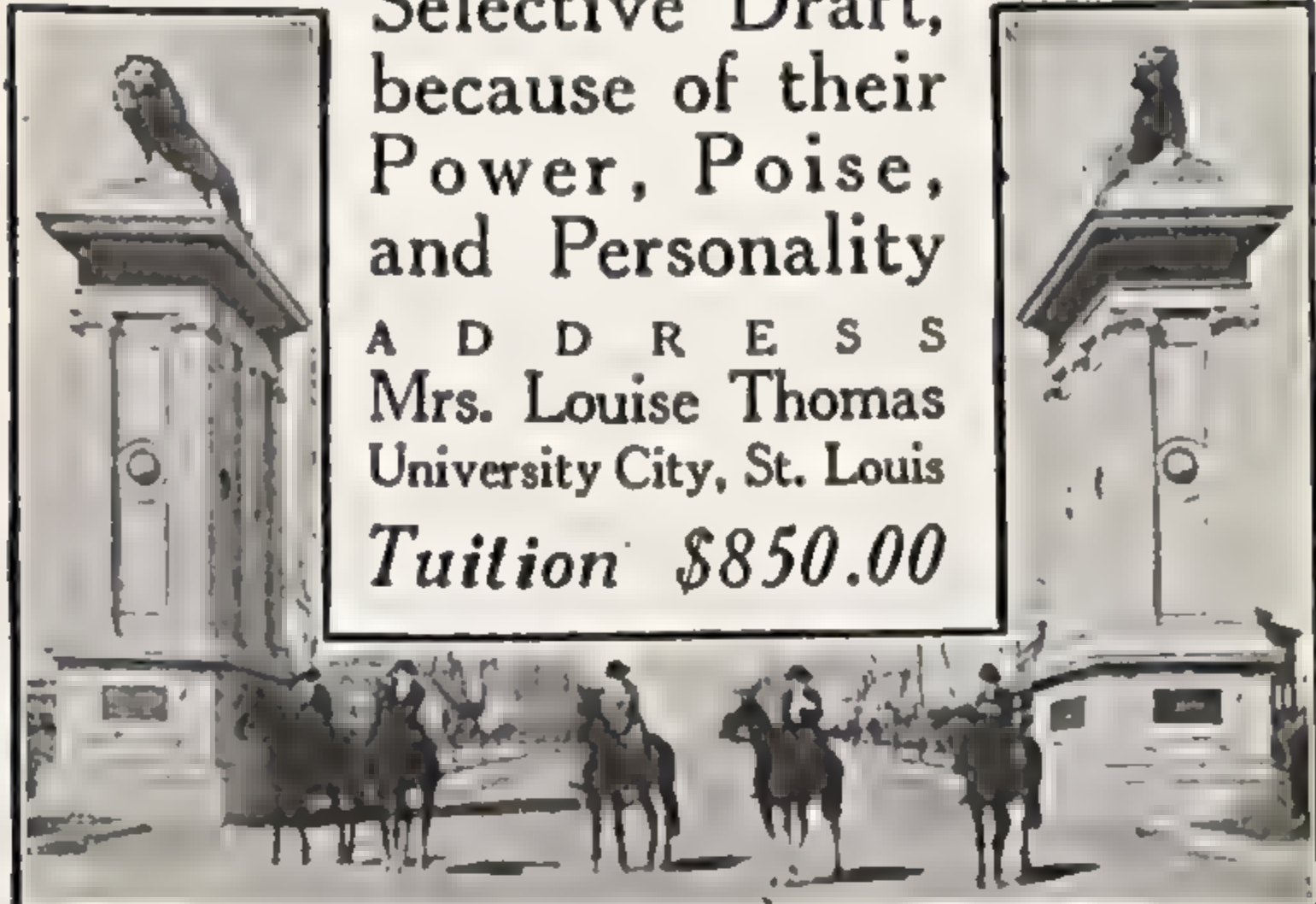
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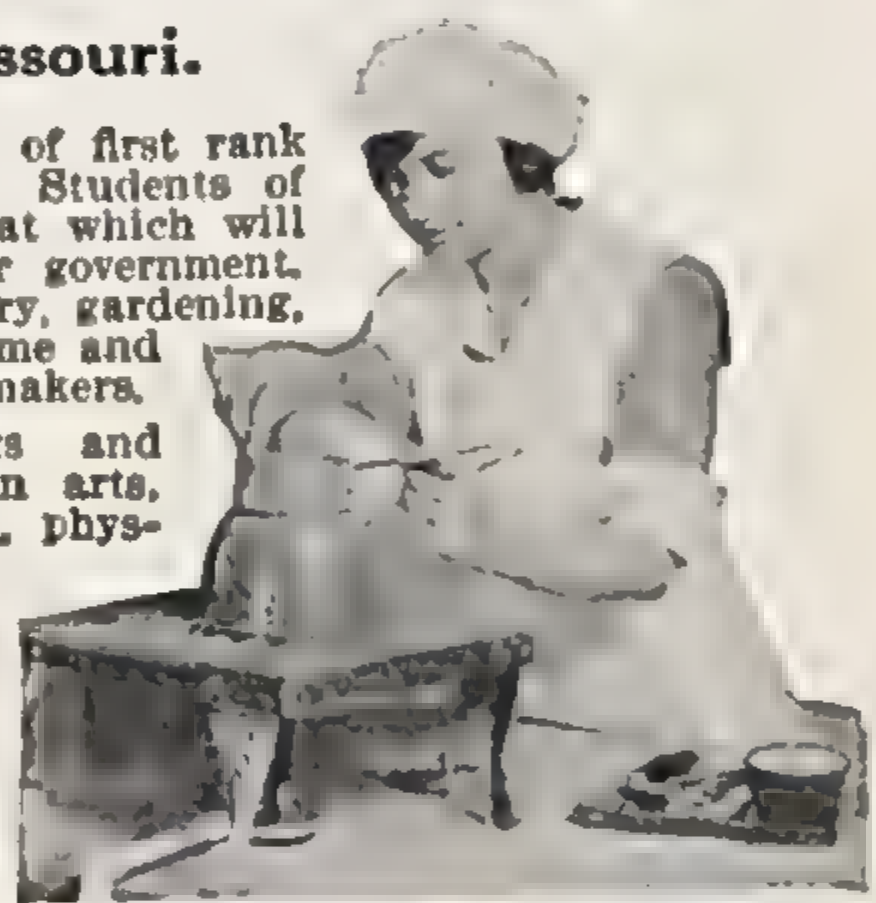
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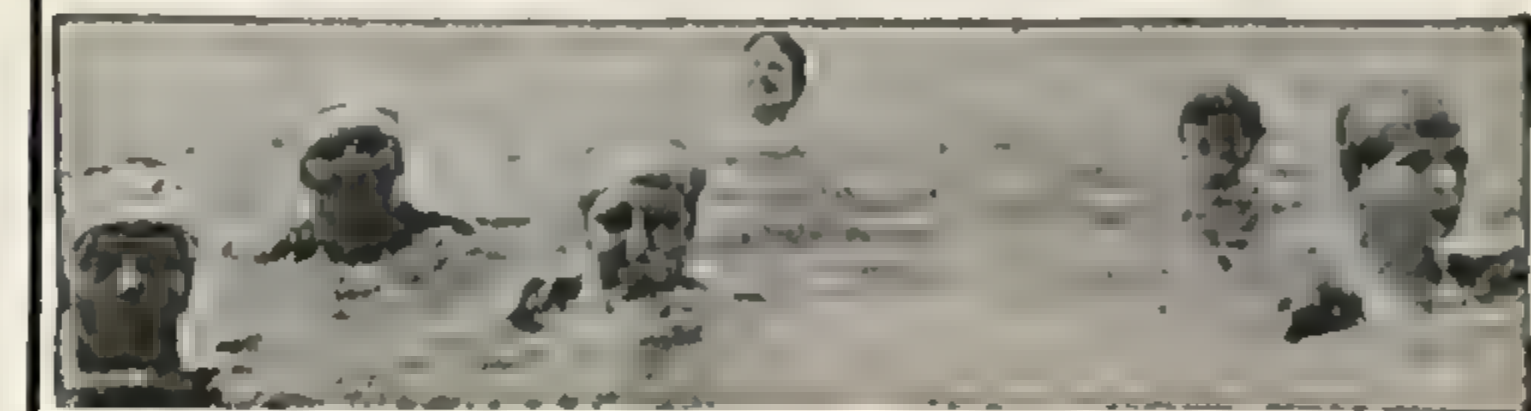
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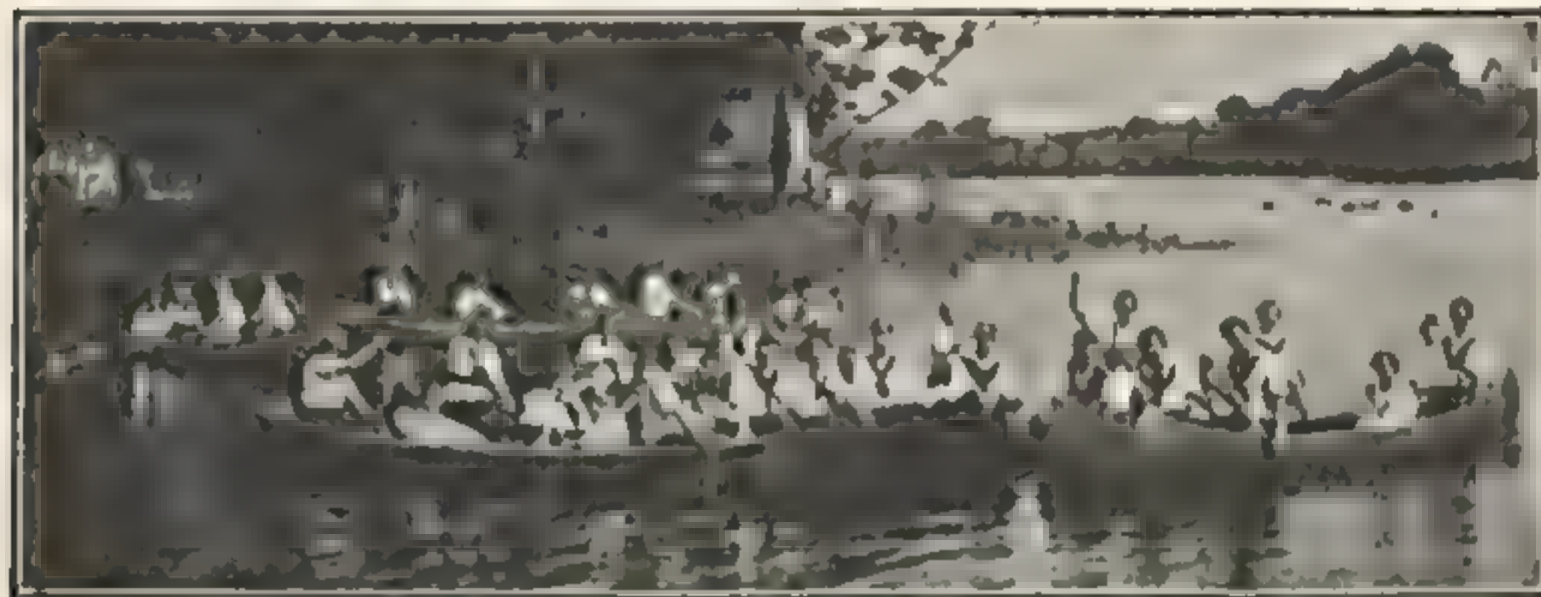
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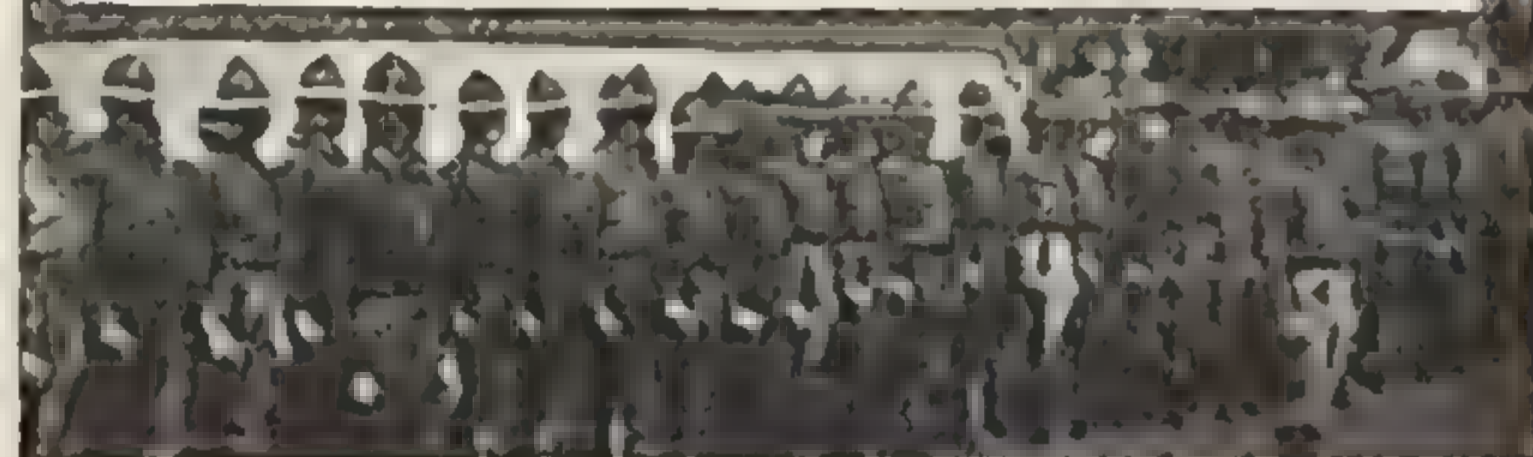
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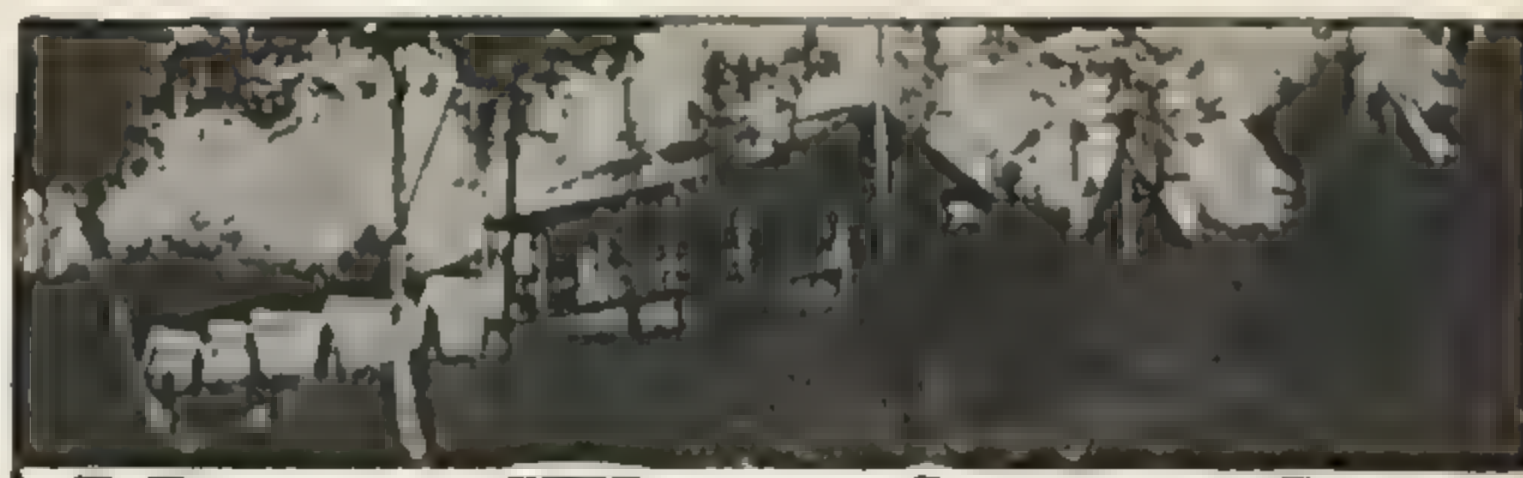
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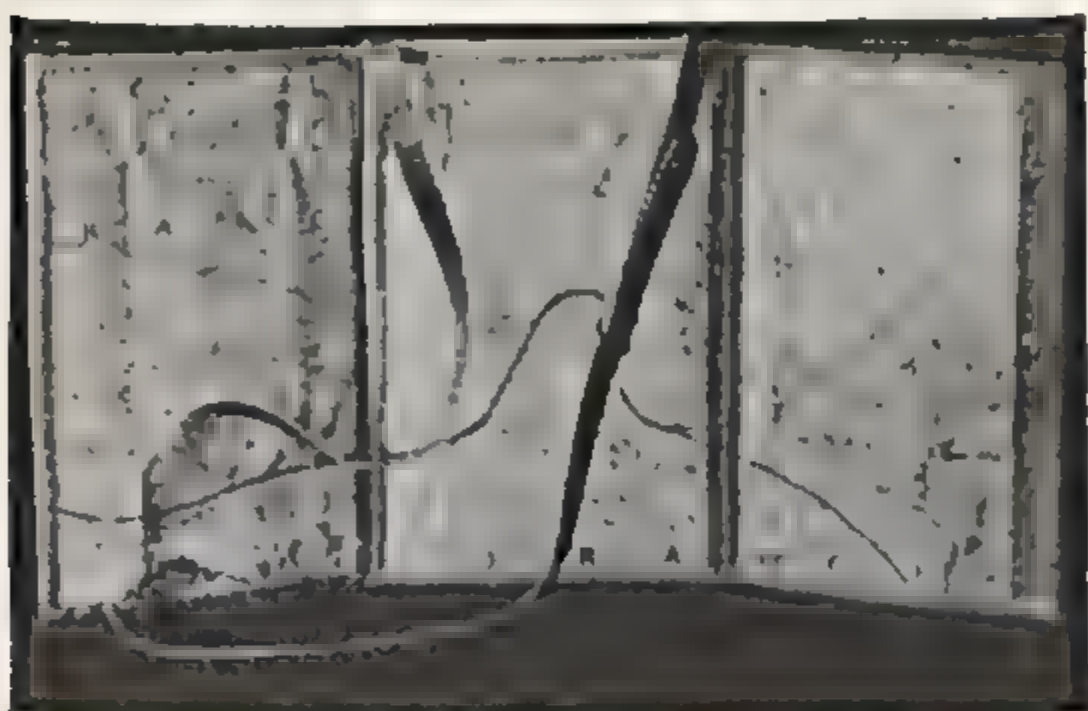
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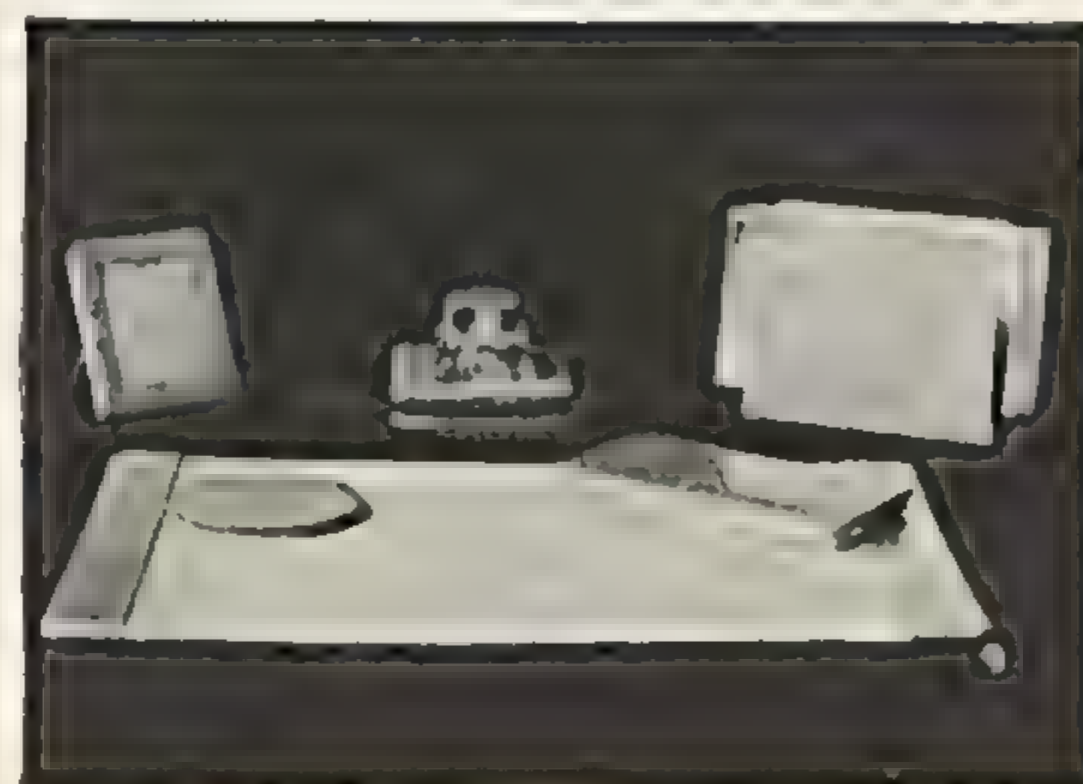
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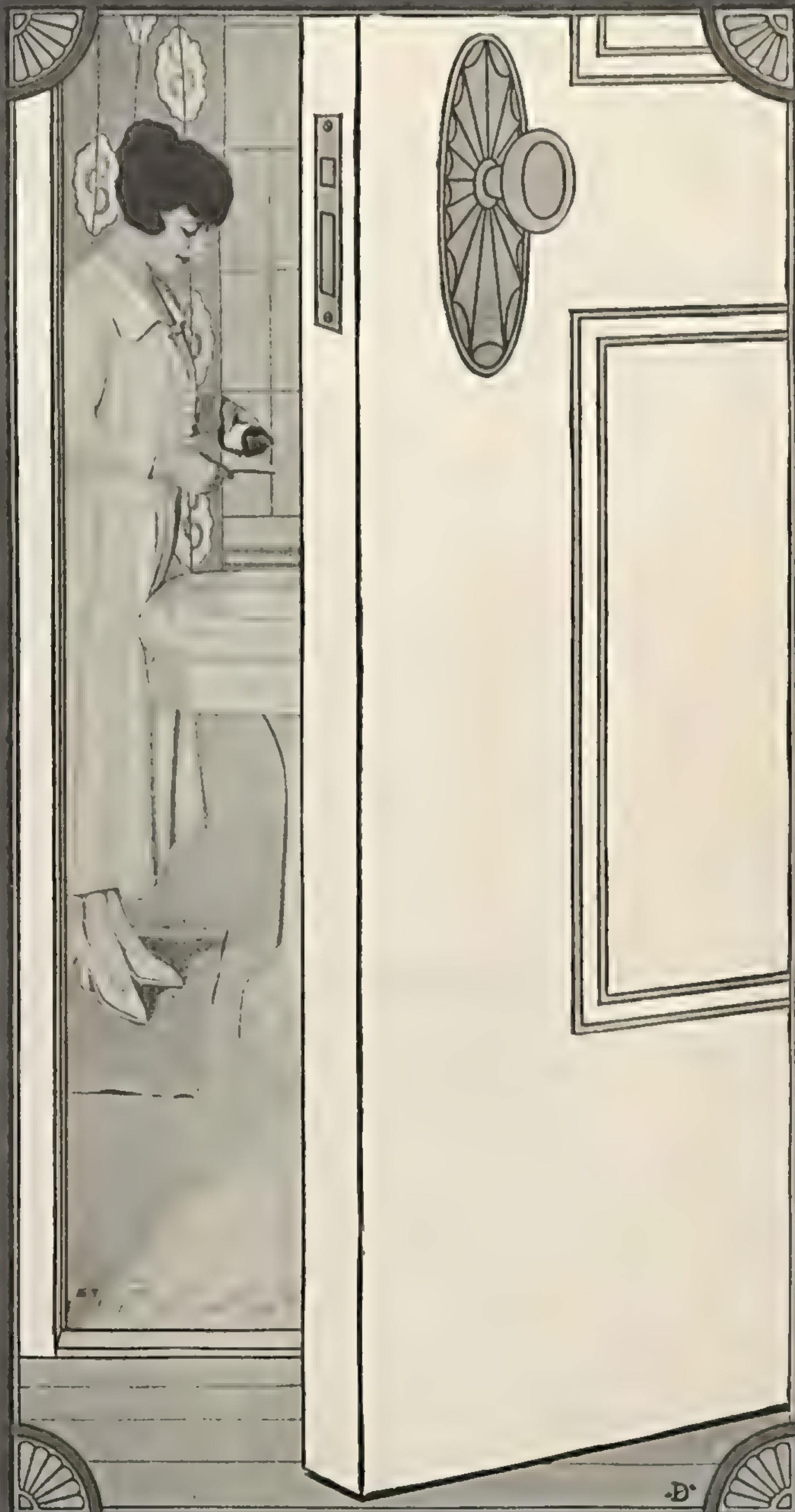
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How to reduce them

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lather it with Woodbury's Facial Soap, then hold it to your face. When the heat has expanded the pores, rub in *very gently* a fresh lather of Woodbury's. Repeat this hot water and lather application several times, *stopping at once if your nose feels sensitive*. Then finish by rubbing the nose for thirty seconds with a piece of ice.

Use this treatment persistently

Do not expect to change completely in a week, a condition resulting from long continued exposure and neglect. But use this treatment persistently. It will gradually reduce the enlarged pores until they are inconspicuous.

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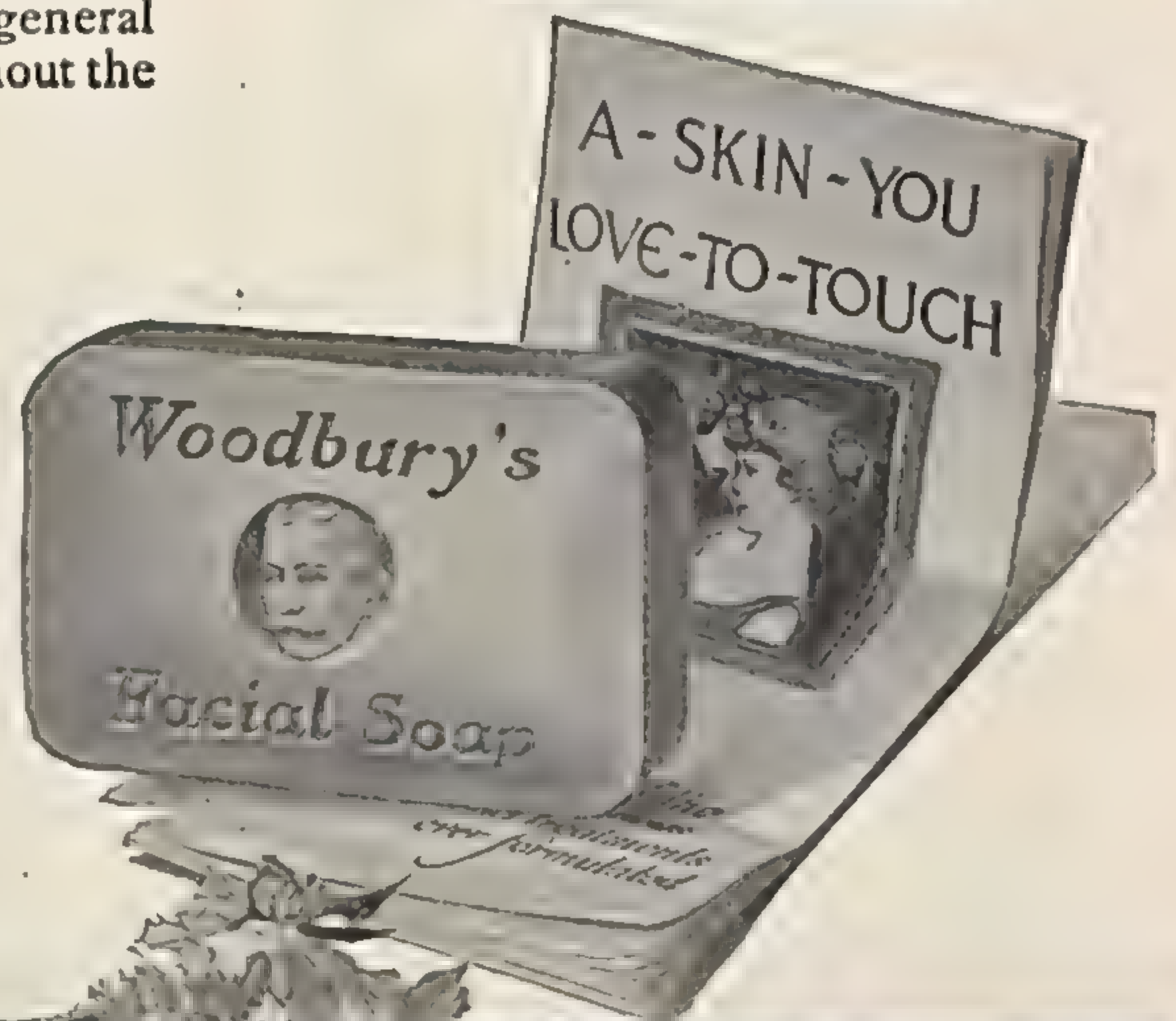
Send for sample cake of soap with booklet of famous treatments and samples of Woodbury's Facial Cream and Facial Powder

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This Is The

SUMMER HOMES NUMBER OF VOGUE

THIS is the "Summer Homes Number" of Vogue, for the time has come, the calendar says, to talk of verandas and awnings, and chintz and garden furniture, and all the stage properties for the revival of that perennial success, Summer.

DRESSING THE HOUSE ON A WAR INCOME

There is a feeling just now that as little money as possible should be spent on the summer home, and yet the temptation to freshen the hangings and the furniture, too, is hard to resist. When Marie Antoinette lived at the Petit Trianon it amused her to pretend that she was a shepherdess, and to dress and live accordingly, for it seemed to her that so she might best forget the ennui and formalities of court life; and the Petit Trianon itself was decorated in a comparatively simple style, which accounts in part for its extraordinary charm. Many a hitherto formal American country house has given up expensive decorations this year, and is dressing on a war-income and having as much fun over it as the Empress of the French when she made cheese and butter in her dairy. On pages 27 to 29 are sketches which show what utterly charm-

ing effects may be achieved without running up bills of unpatriotic size.

But the country house is a subject which has attracted many people besides Marie Antoinette in former days. Americans, in the three hundred years of their existence, have gone through the pioneer stage, when Indian massacres detracted from the delights of country life and through the money-making stage which concerns itself in no way with pleasures, and have finally arrived at—or rather returned to—the old-world idea that leisure is a desirable asset. Our country places, consequently, are beginning to take on some of the charm and feeling of the English manor-house and the French château. Photographs of some representative country houses may be seen on pages 41 to 47.

SUMMER HOMES

Then one of the most attractive features of a country house has been considered—the arrangement of flowers. The photographs on pages 30 and 31 are suggestive of some of the infinite possibilities of line and colour which may be made with flowers and vases; the photograph and description on page 30 of a room

for arranging flowers will appeal very strongly to any one who has ever tried to arrange the decorations for some especially festive occasion, and has been handicapped by a lack of paraphernalia and a superfluity of spectators. Such a room, on a simpler scale, could be easily arranged in the average country house.

But interested as Vogue is in houses, it realizes that they are really just backgrounds for their owners, and the more attractive they are, the more one must live up to them. It has consequently tried to submit designs for every occasion, from tea at a blue iron table under a pink and white striped umbrella on a jade green lawn, to that hasty run into town on a hot morning to do a bit of shopping.

Vogue, by the way, has gone shopping lately with the pleasant hours of the summer weekend in mind and has picked out indoor and outdoor furniture to accord with every joyous midsummer mood. The result of this agreeable research will be found on pages 64 and 65.

But whether one is in the city or country, one's most absorbing interest, naturally, is the war. On page 49 there is an article on dehydrated foods, in which this ingenious method of eliminating waste from our war problems is described in detail, and shown by example.

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WHOLE NO. 1095

Cover Design by Helen Dryden

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C O N T E N T S

for
M A Y 1 5 , 1 9 1 8



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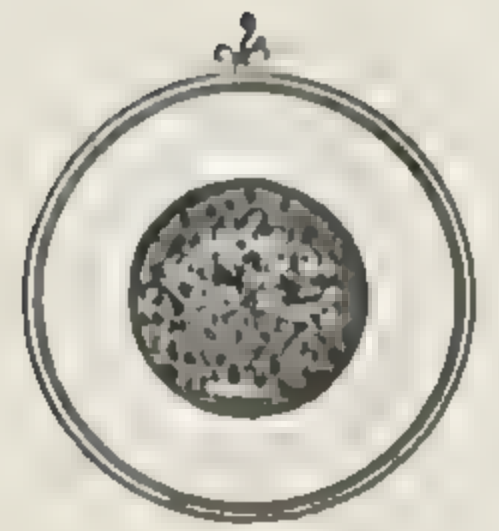
Charlotte Fairchild

MRS. OGDEN L. MILLS

Mrs. Ogden L. Mills, who before her marriage was Miss Margaret S. Rutherford, is the daughter of Mrs. William K. Vanderbilt



Glazed chintz window shades with a flower design of salmon colour, blue, and mauve on a fawn coloured latticed background soften the light from these long windows. The outer curtains also have a lattice design, and the graceful lines of the window-frame are followed by the pleating in whichever tone of the chintz one fancies most



DRESSING THE HOUSE ON A WAR INCOME

A GREAT deal of consideration is being given—and very wisely—to the problem of dressing on a war income; and now, with the spring at hand, the time has come to give an equal amount of thought to the war-time attiring of our households. We should be just as wary of allowing our houses to become shabby as we are of permitting shabbiness in our costumes. Fortunately, there are many smart yet simple ways of giving the house that much-needed touch of freshness and cheeriness. In these wearying days of war-time existence, there is something extraordinarily restful and comforting in a home that is well considered and carefully arranged. The decorators are beginning to put as great thought and effort into their work as the couturiers have put into theirs, and in many instances the results are admirable.

One of the most original and unusual ideas which have recently been put into practice, is the conversion of the hitherto ugly closet opening from the entrance hallway, into a truly useful and beautiful little dressing-room. This room, in itself, offers a hospitable welcome to one's guests as they arrive. Most English houses take this little dressing-room as a matter of course, but, unfortunately, with us this space has been given over to a splendid collection of old tennis rackets, last year's golf-balls, and discarded top-coats. The sketch at the lower right on page 28 shows a particularly happy example of a dressing-room which was obtained by making use of a space about seven feet square. By the means of a built-in doorway

Gingham, Muslin, and Calico, Those Modest
And Unassuming Materials Which Have Under-
studied Silk and Chiffon So Long, Now Have
an Opportunity to Show Their Talents

and a triple mirror cleverly placed, one is given sufficient space behind the door for one's wraps, as well as an opportunity for a last look at what one has fondly believed to be one's well-coiffed head, before meeting the drawing-room's critical eye.

This little room is delicately reserved in colour. The walls are painted a soft grey, while the doorway and the trim around the mirror are yellow with dainty arabesques of grey, blue, and rose; and the whole forms a quiet background for the gay evening gowns which are its frequent visitors. An amusing touch is a brilliant red lacquered dressing-table with a yellow top, above which hangs a quaint mirror with painted flower decorations. Painted silk fan-shaped medallions are set in the doorway and left transparent so that the light in the closet shines through them, giving the whole room an unusual and charming air. Then, too, there are absurd little yellow taffeta curtains ruffled with rose and blue, at the small window.

This scheme offers so many advantages that we are showing an original design made by one

of our artists, which suggests a way of converting a small space not more than seven, eight, or nine feet square, into a dressing-room. This is shown at the upper left on page 28 with its plan attached. The artist has thoughtfully placed four cupboards across the four corners of the room, making the room into an octagonal shape. Four of the resulting eight small wall spaces are taken up by the cupboard-doors which have been papered with a Directoire paper, shellacked, and rubbed down. One of the remaining walls is used for a triple mirror which obligingly folds over and conforms to the rest of the room; one is used for the dressing-table, and two for doorways. The colour scheme is a combination of delicate yellow lavender and olive green. The panels over the door have been painted lavender with an appliqué decoration repeated from the central design of the wall-paper and the dressing-table, also in lavender. At the doorway hang curtains of two-toned lavender and green Burma cloth, a silk-finished material which has the double advantage of being inexpensive and effective; it is 50 inches wide and sells for \$3.50 a yard. A pair of black iron stands, at the same doorway, hold brilliantly coloured fruit which add a touch of originality and gaiety to the room. There are countless good wall-papers which may be used for a similar dressing-room and which cost from \$1.50 to \$3.50 a roll.

Once one has become interested in this idea, there is no end to the possibilities of adventure along these lines. Even if one plans nothing more elaborate than the introduction of a dress-



A square little cubby-hole off the entrance-hall may be converted into a dressing-room of distinction. The dressing-table and woodwork are pale lavender, and the Directoire wall-paper is shellacked

original iron and tin stand for flowers used in combination with the tie-backs on the curtains and the crystal knobs, give an interesting Victorian atmosphere.

Glazed chintz for window shades is not a decided novelty, but when used in the fashion which is shown in the sketch on page 27, it seems like an inspiration. A very smart chintz comes in a fawn colour with a lattice design in a deeper tone. It also comes, conveniently, with the same background and with gay salmon colour, blue, and purple flowers. What idea could be more delightful than using the flower design for the window-shades and the plain background for the over-curtains? A fluting of the salmon colour, the blue, or the purple, as the fancy strikes one, may be made of narrow grosgrain ribbon, and this adds a bit of colour to the whole arrangement. The flowered chintz comes 50 inches wide and sells for \$5 a yard. One needs but half the width for the average French window, and since the plain lattice chintz comes 50 inches wide at \$3.75 per yard, the plan involves but a small outlay.

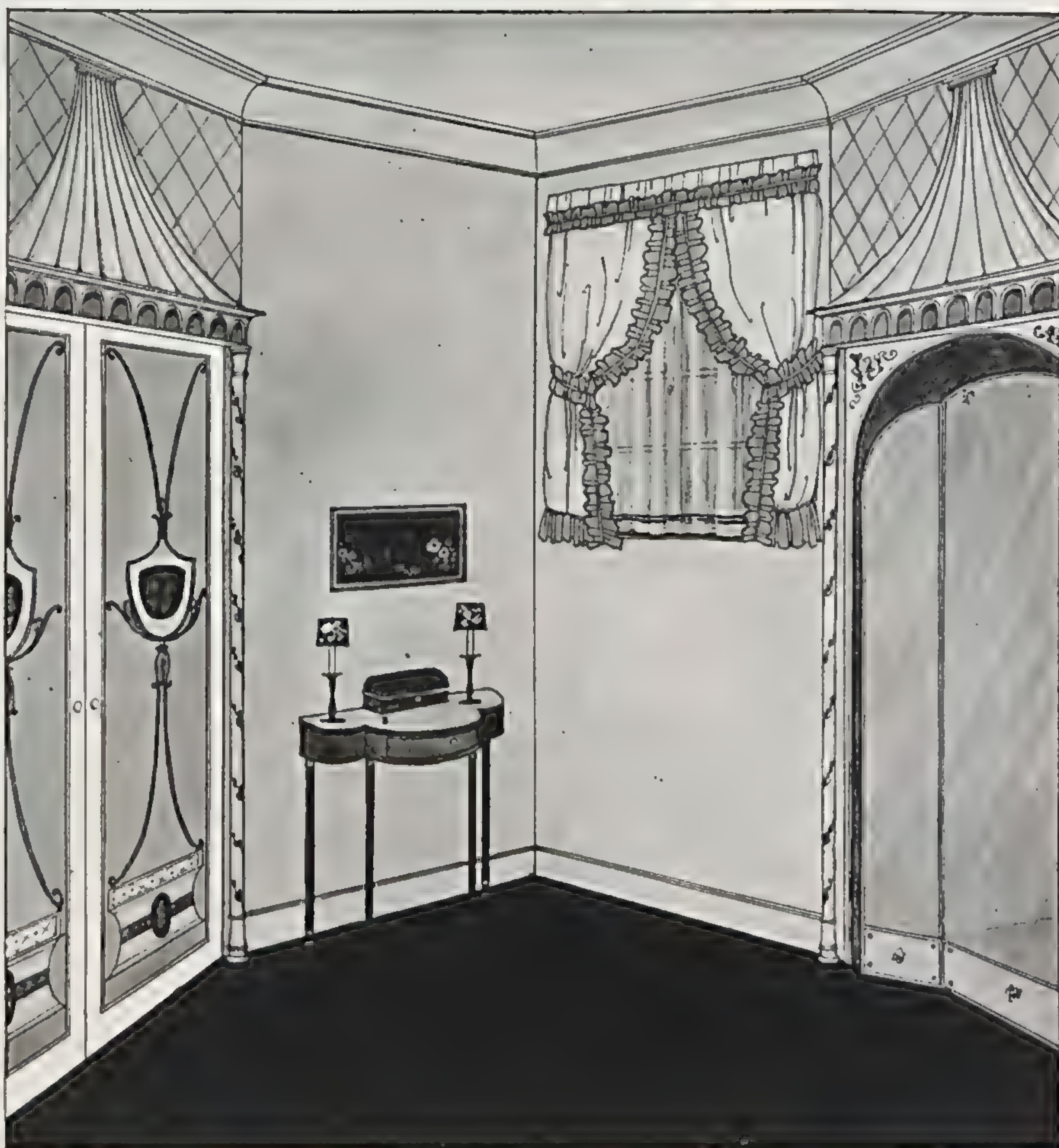
The real novelty of the season, however, is the use of gingham. The illustration shows how attractively ginghams with ruffles of plain chambray may be used. These materials are 31 inches wide and cost from 50 cents to \$1 a yard. In the sketch at the top of page 29, a yellow, green, and white gingham is used with wide ruffles of yellow. This, in combination with the dark green lacquer of the cornices and the Coromandel screen on either side of the long

ing-table, tall mirror, fresh paint, and new curtains, it will be sufficient to displace the mixed company of odds and ends which have inhabited the hall closet, and one will have earned the undying gratitude of one's friends and visitors.

Another dressing-room has been made from a long rather narrow passageway with a window at one side. At the doorway and the window were used the palest of green glazed chintz with an entertaining design of cerise and brown Chinamen swinging from impossible branches. This was edged with a two-inch binding of cerise taffeta. The walls, painted a soft beige tone, were a pleasant background for an old walnut French dressing-table with its accompanying tall crystal bottles, and a full-length lacquer mirror was painted to exactly harmonize with the cerise of the chintz. A pair of Chinese figurines on black lacquer wall brackets and the smallest of black lacquer screens placed at the doorway leading to the hall, completed a room of great distinction.

A similar effect to that obtained by the dainty organdie or batiste collar and cuffs upon a spring gown, may be attained by the use of ruffled curtains of muslin, dotted swiss, or net at a country house window. This is one of the most economical and effective methods of freshening up one's house, and, in these days of chiffon and silk curtains, it is rather a relief to discover the revival of the crisp white freshness of muslin, especially in a country home. Of course, these curtains need not be ruffled, but once one has seen these dainty frills, one finds it difficult to resist them.

In the household, as in dress, it is the addition of little smart touches and accessories which gives a completely charming effect. For instance, the crystal knobs which are used for tie-backs with the ruffled muslin curtains, shown on page 29 are very effective. Particularly smart is the way in which the muslin tie-back is caught through the curtain itself rather than around the ruffle. These curtains range in price from \$12.50 a pair up, depending upon the material selected. The



In this dressing room designed by Karl Freund for Mrs. Gifford Cochran the walls are painted grey and the doors and woodwork pale yellow with tracteries of rose, blue, and grey. The dressing-table is red lacquer with a yellow top, and yellow taffeta curtains with rose and blue ruffles make the most of the opportunity given them by the small window. The closet at the left is lighted through the silk panels of the doors

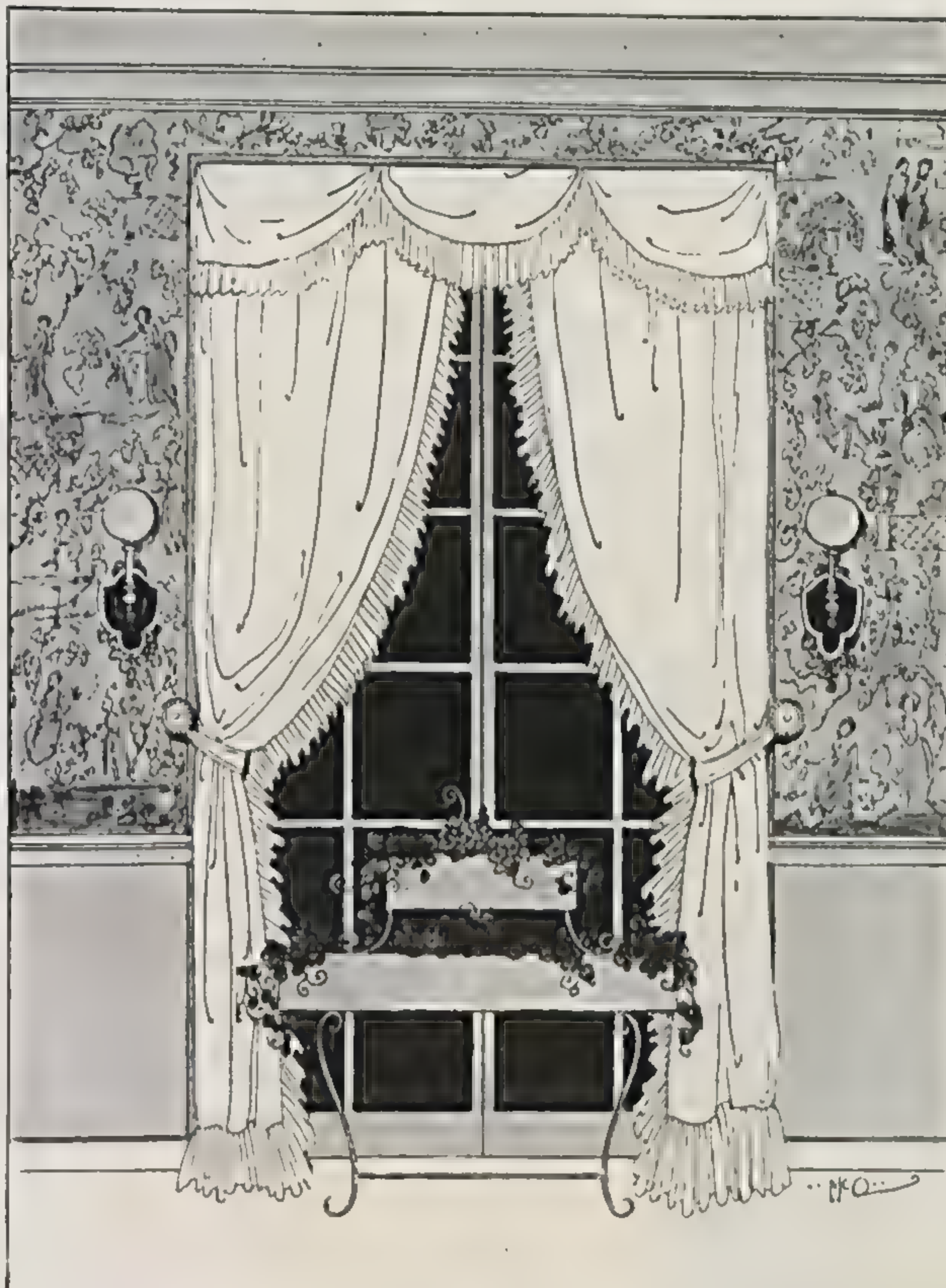


mirror forms an interesting suggestion for a country house boudoir. The unusual shape of the valances are worthy of note, as are the varying sizes of the ruffles.

And then, of course, there is calico. Rumour hath it that, if sufficiently adventurous, one may happen upon this delightfully old-fashioned material tucked away in the recesses of the country store, for not more than 6 or 8 cents a yard. However, we have been able to find it in this very city for 25 cents a yard. Its width is 31 inches and it comes in a variety of colours. We saw it used the other day in a most enchanting fashion. A peach coloured calico with quaint little nosegays of old-fashioned flowers was edged with an inch and one-half binding of peacock blue sateen, following the line not only of the curtains themselves, but of the twelve-inch pleated valance, as well. This, with glass curtains of cream coloured cheesecloth with a two-inch hem, made a most amusing and effective treatment for a simple country house bedroom. An old Colonial four poster with the same calico used for the canopy and a high-boy were the chief objects in the room. The small chairs were painted the same peacock blue as the edge of the curtains, and there were hand-woven rag rugs on the floor.

Still another room in which calico played a significant part, was the simplest of country house dining-rooms. The house itself was half-timbered, and the dining-room with its beamed ceiling and low casement windows at one side of the room was very like a glimpse of the fairytale cottage. Beneath the window ran a low wide window-seat, the cushion of which was covered with a gay calico in a nondescript colour. The same calico was used for a narrow pleated valance following the

Yellow and green checked gingham curtains with ruffles of yellow chambray make a delightfully impertinent contrast to the panels of the Coromandel lacquer screen that frames the mirror. The cornices are in dark green lacquer, and from them hang valances of gingham cut in an unusual shape



A bit of our Victorian heritage is this unusual window-box and the long ruffled muslin curtains at the French window. By a clever touch the bands which hold back these curtains avoid breaking the line of their fluted edges

line of the windows, treated as a whole, and for curtains which hung to the window-seat. There were no glass curtains used, as the casement windows were so decorative in themselves, and the calico curtains were drawn at night. For this room the simple cottage furniture was painted a cool leaf green with the tiniest of nosegays in brilliant colour outlined in black on the ladder-backed chairs. The rush seats had calico-covered cushions. A round gate-legged table with a drop leaf 54 inches in diameter had a central design of the same brilliant flowers and was covered with a glass top. A one-toned sand coloured, reversible rug on the dark stained floor made a quiet note in the room. All of this was done with very little expenditure and the general effect was extraordinarily pleasing. The gate-legged table may be bought for \$60, the chairs for \$17 each.

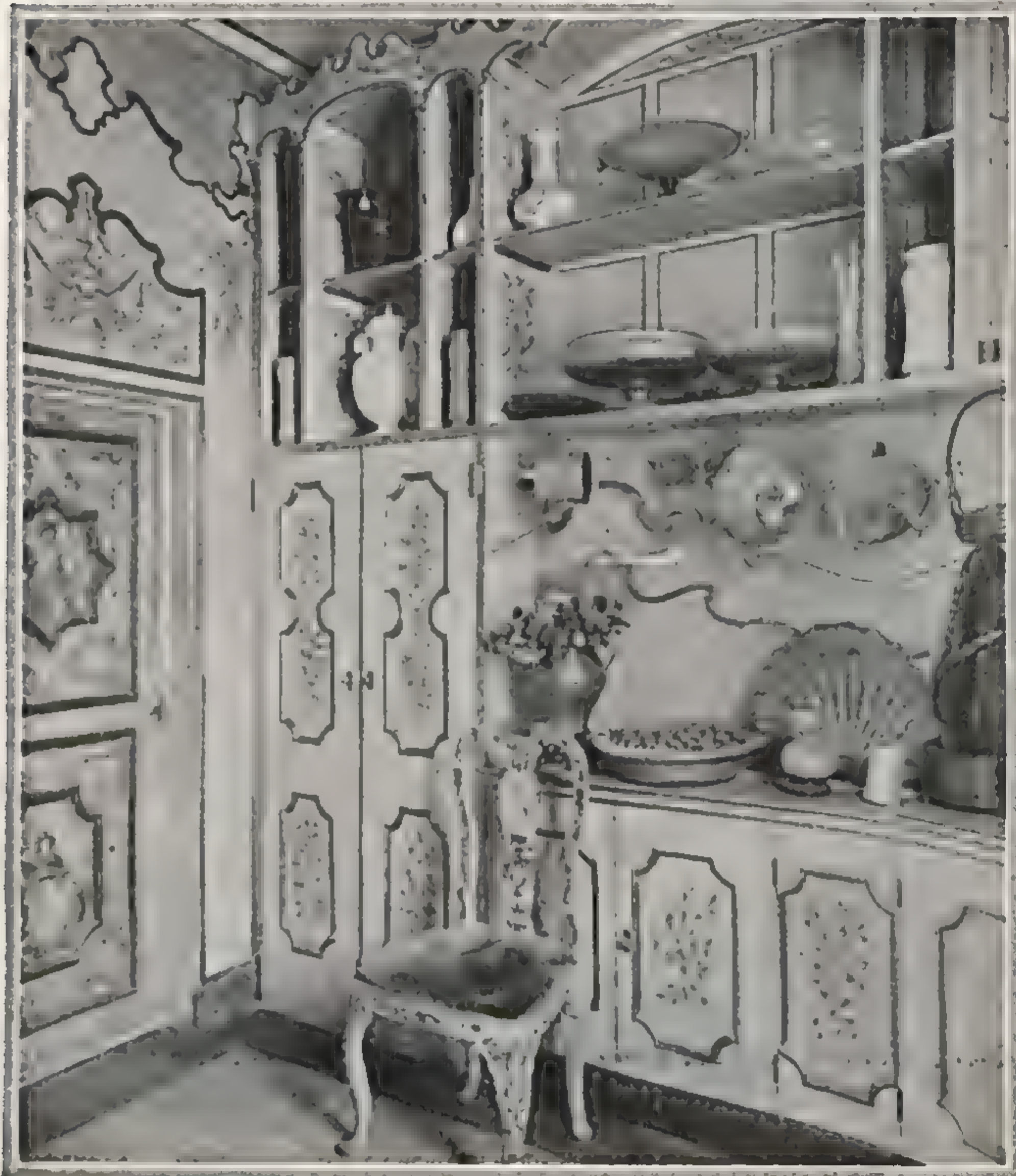
PAINTED FURNITURE

An interesting thing to remember in regard to decoration is that in order to make a room of painted furniture really effective, it is wise to use touches of plain walnut. As an illustration of this point a very effective bedroom done in mauve and green painted furniture had a pair of small tables of walnut at each side of the bed and a commode of walnut at one side of the room. Over this hung a painted mirror, and the whole combination was much more interesting than it would have been in just the insipid mauve and green. There were small green painted lamps with black lacquer shades in a pond lily design. These lamp shades are available in a variety of designs and made to order to match any plan at very reasonable prices.

AN EASTERN ART WHICH
HAS FOUND MANY WEST-
ERN AMATEURS IS THAT
OF FLOWER ARRANGEMENT

Fragonard or Watteau might have used this arrangement of white lilacs and pale pink roses in a Chinese blue jar for a detail of a panel in the salon of some French coquette. Flowers placed under a mirror, even one not so decorative as this Italian example, make a charmingly formal effect, and such an arrangement lends itself especially well to the country house hallway; vase from Mrs. Emott Buel; mirror from Ricci

In the Venetian Villa at Miami, built for Mr. James Deering by Paul Chalfin and F. Burrall Hoffmann, this room is set aside for the gentle art of arranging flowers. The lavish decoration recalls the prodigality with which eighteenth-century Italy flung painted bouquets and scrolls and lines of colour upon its wardrobes and made even its kitchens into places of gaiety



© Mattie Edwards Hewitt

AN art from the Far East that is beginning to take its proper place in our more practical world is the arranging of flowers. Even if one does not take the charming possibilities of this work as seriously as the Japanese do, one may give up many delightful hours to the pastime, and in order to be successful one needs space and the possibility, at least, of solitude. For any one who tries to do much in the way of flower arrangements, a room where one may work with all one's pleasant paraphernalia at hand is as necessary as a studio is to an artist.

With this in mind, Paul Chalfin and F. Burrall Hoffmann, the architects of Mr. James Deering's Florida villa, have designed this "flower room." This room, which is practically square, has one window, and in the opposite wall there is a wooden grille through which the window lights a small hall beyond. Through the grille one often catches a glimpse of the bright processes within the room itself. There is a sink with a large marble slab beside it, a quaint little old table, and one or two such rude chairs as appear in the pictures. These are blue.

Around two sides runs the dresser which is shown at the right, and below are closets for larger or clumsier vases and the more unsightly necessities of the work, while above one's head runs the system of niches for vases of artistic interest or of value, and for the frailer sort. On hooks below the floor of these niches hang the baskets, and behind it runs a flower-decked apron-piece in big fanciful curves. The back of the dresser makes a similar curve, while a frontispiece to the niches repeats in miniature a lawless new set of curves. The panels of the numerous cupboard-doors and the reveals of the niches are painted with bouquets in blue grisaille. The greenish blue which prevails throughout is attained by a glaze of yellow on grey. The old door shown in the corner detaches itself as a bright yellow, and in its neighbourhood the trim and windows are treated in polychrome. Small polychrome bouquets decorate the frontispiece above the cabinets. In the centre of the room the prodigal artist had the courage to waste an exquisite little lustre with Saxe flowers entwining a large, irregular, old glass bell.



(Left) In the midst of working with flowers one may happen by chance upon a beautiful unstudied arrangement like this of a blue Venetian beaker, yellow daisies and pink roses

(Right) A yellow Venetian glass vase holds a golden shower of long Mimosa branches which in colour and perfume recall the sunshine of the azure coast of southern France



(Below) Narcissus-like, these blossoms gaze at their own reflections in the marble-topped table and glass beaker. A peacock blue Chinese urn supplements them as perfectly as the characters of the artist's signature completes the composition of a Chinese flower painting; two Chinese stands add emphasis to this suggestion



FLOWER ARRANGEMENTS BY BARON DE MEYER. VASES FROM CHAMBERLIN DODDS AND MRS. EMOTT BUEL



Baron de Meyer



No wonder that a poet persuades us to "come down to Kew in lilac time," for lilacs are the patteran that point the gipsy trail of spring. Their white filigree could find no better ground than this alabaster vase belonging so evidently to other times and customs

A Midas hand arranged these yellow tulips in a round, rimmed dish of gold coloured faience—for one may be a miser of the gold of sunshine and be glad to hoard it where one's eyes may gloat on it and all beholders may be filled with envy of its bright treasure

Paris is a city of superlatives, so, of course, when it is hot it is very, very hot—but what matter when one has a frock that is all coolness and crispness and daintiness? This one, with pleated sides and corded bottom, is of pale blue batiste with a gilet of pale pink organdie and a narrow belt of deer kid



PREMET



DOEUILLET

There's not a doubt about the patriotism of this crêpe de Chine frock, for its stripes are the blue and white of the French flag and its taffeta roses are as red as the stripe that waves so gallantly on the tricolour's edge. Its sleeves—and those of many French frocks—have shrunk, either because of the shortage of material, or the coming days of heat, or perhaps, just because



DOEUILLET

This courageous frock is bound to be cheerful, whatever the war news. The fire red muslin of which it is made fairly blazes with optimism, and every big white dot adds to the general gaiety. There's a wide sash of red moire—for this year all sorts of delightful feminine fancies are tied into sashes—and of course the big square collar is fashioned from the crispest white organdie



PREMET

It is true that there are air raids in Paris, but it is also true that there are frocks like this one of blue linen with beige embroidery and an original sash and buttons of beige deer kid (not to mention a blue-dotted sunshade of beige foulard), and therefore Paris is more than ever the Paris dear to feminine hearts

NEW FROCKS PROVE *the* DAUNTLESSNESS of PARIS

MY friend Sybil, who was kind enough to ask me to spend an evening in her cellar when air raids were going on (for her cellar, like her house, dates from the eighteenth century), has just completely rearranged this subterranean dwelling, now that Paris is being bombarded by long-range cannons. With straw armchairs, rustic tables, electric lights, and kerosene stoves, all arranged on an improvised floor of wood, and with good books and papers brought in every day, one isn't badly off in these modern dungeons into which the Germans have driven us. What would we have thought of this mode of life in 1913 when if one but caught sight of a field-mouse from one's motor car, it was proper to faint? "Other times, other customs," still holds true, and if this keeps on, our manner of living will change to such an extent that we shall end by forgetting what the old established practices were before the war came to upset them forever.

A TIME OF INFORMALITY

Since 1915 many of us have deserted our houses for hotels, and others are living in but two rooms of an apartment, using a dressing-room as a dining-room. Under such circumstances one can invite only a few people at a time for a meal, and the informal menus include certain war-time dishes, such as fried potatoes done with honey. For these intimate love feasts we make a good many of the dishes ourselves, if not altogether, at least in part, as we used to in the good old days. In order to make things easier for the women servants (there are no more men servants), the mistress of the house sets the table herself, and "curate's assistants" (those special tables which one sees used for little supper parties in old engravings) are being used again. All service is dispensed

The Parisienne Busies Herself
Making Her Cellar Homelike, Seeing
Her Friends, and Reviewing a
Variety of Interesting Costumes



Special high boots of grey Russian leather topped with fur are to wear into the dark and sometimes damp cellar during an air raid

with at these informal suppers, and people serve each other without any trouble at all by means of the small tables. It seems probable that all this informality will change our point of view after the war and that we will want to change our houses accordingly. The thing which will be more deep and vital than ever is our love for family life and home. The uncertainties of what each day may bring make us feel that necessity for an intimate social life so familiar to any one who has lived in the country. We see more of each other and form coterie or clans. There is rarely a day when we do not dine together, exchange ideas, and broaden our minds by the daily contact with varied characters. Most human beings are essentially sociable, and this new existence of ours which does not allow much freedom of movement, will make us appreciate intimacy more and more.

IN SPITE OF AIR RAIDS

But one must not think that even if the air raid alarms were repeated every evening, Paris would allow its amusements to be interfered with. We go to the theatre, and, when the attacks become very violent, we go down into the basement like a class of very good children, marching quietly and in order; one gets the idea that people are going out for refreshments. When they come back to the surface of the earth, they are greeted by a joyous sound, for as soon as the signal is given that the raid is over the trumpet sounds and the bells on all the churches ring out and echo from one quarter to another.

The clamour of all these people coming up from the catacombs and the sound of these bells unite in a hosanna, a shout of joy from those who are again taking up their lives after having once more escaped death. People vary



CHÉRUIT

This coat faces the world with never a fear of meeting its double, for it's all of white kid with a pattern of lilac silk stitching and a lining of cerise crêpe de Chine for gaiety



CHÉRUIT

It is the long band at each side, embroidered in black silk, trimmed with tiny brass buttons, and looped under the hem, that gives this black gabardine frock such distinct personality



LANVIN

"Cottage" is the sum total made by a pink crêpe de Chine blouse, a black and white wool skirt, and a green wool jacket with frills of white organdie. A green hat matches the jacket



LANVIN

White cotton thread stitched those interesting designs on to this country costume of old-blue linen over a blue serge skirt. The sombrero-like hat is just as chic as it is big



PAQUIN

Even this whimsical frock of black taffeta combined with white organdie embroidered in small steel beads, has tucked up its skirt and shortened its sleeves and made ready for war-time emergencies and possibilities

Écru buckram, that material of humble position but firm character which has long stiffened the revers of our tailleurs, has made its appearance as the quilted trimming of this navy blue serge cape and frock

Her grey charmeuse frock is a background of long graceful lines for the green of her satin girdle and the yellow of her collar and the Mimosa spray at her belt

LUCILE

If Lucile has her way, the beaches will be gay with frocks of striped tricotee, knitted in one piece, like this of green and white stripes and a huge collar

LUCILE

in the way they take these experiences: there are the indifferent ones; the brave ones who have no silly fears; the very nervous ones who rush to the station and take a ticket, for anywhere in order to get a train to take them out of Paris at full speed. The stations at such times are an extraordinary sight; they look like docks crowded with emigrants. It is not only the rich who are leaving, for one really sees more of the working classes, surrounded by their bags and possessions, waiting for a propitious moment to board a train. They all have children of all ages, and it will take them two or three days to make a journey ordinarily done in one.

UNDER THE PARIS SKY

All this goes on under the most beautiful sky imaginable, under which Paris and the Seine stand out as clearly as a map; the air is soft, there is no dust, everything makes one want to live, for this is the season when Paris is as attractive as a human being of infinite charm from whom one wishes never to separate. This is the way many a Parisienne feels when she comes out of her cellar and goes about shopping as if nothing had happened, choosing dresses and coats for occasions which as yet have not appeared on the horizon of her existence, much as she may long for them. Perhaps this is a noble and generous way of helping the dress-makers.

At Paquin's, where I stopped the other day to order the prettiest coat that I have seen this season, a great many women were ordering clothes from the endless display of successful creations of Mlle. Madeleine. The lines are all very simple, without draperies or any tendency to panniers, but it is a very subtle simplicity,

A whole regiment of flowers have been captured by this hat and held prisoner between its two layers of transparent lace under a cloud of tulle

outlining the figure, or rather half-revealing it under soft materials such as printed crêpe de Chine, foulard, and watered fabrics. Many belts have a double knot in the back, with loops—a very new fashion, quite unlike the Eastern sash which has been rather too much used for several seasons. Open neck, large waists, very short skirts, and an absence of

that striving for the extraordinary, that desire to astonish at all costs,—these are the things that please us at Paquin's. This house has always shown magnificent coats, and even this year when we are in the midst of war it uses everything from gold and silver cloth with silk velvet, to wool velours, heavy bures, and practical wools. Everything is offered to us in an abundance that is nothing short of surprising.

THE QUAINT WAYS OF THE NEW FROCKS

Are we really at war? Who would believe it after seeing the crisp and charming dress of black taffeta and white organdie embroidered in steel sketched at the upper left on this page; it is a real novelty and one which should be noted. The turned-up tunic which recalls the dresses of country washerwomen, recalls also the costumes which Chardin liked so much for the women in his paintings. Paquin has made a navy blue serge cape to go with a simple and practical costume of the same material; this is sketched at the upper right on this page. The originality lies in the quilted écru buckram trimming which appears on both the dress and the cape. This is the same material that has heretofore been used as stiffening in the revers and facings of tailored suits. Paquin has certainly created works of art, but it must be admitted that all the couturiers have striven for elegance and beauty this summer as never before. They have seen us in their artistic dreams under the iridescent shadows of June leaves, and their fancy has provided us with fire red muslins with white dots, in which the filmy effect of the skirt is the marvellous thing. Such a dress from Dœuillet is sketched in the middle at the right on page 32.

JEANNE DUC



Gold embroidery sparkles on these red leather Algerian boots for cellar wear

It will seem better to us to breathe the free air, to walk through the woods with our dogs, if we know that we are proof against briars under the attractive Lanvin chemise dress made like a child's apron. It is of blue linen stitched with white, with a collar of organdie with a little trimming to match. The pockets with tassels are charming, as is the straw hat with its ribbon bride caught with flowers. The chic of this hat lies in the fact that it is almost too big, as one can see by the sketch at the lower right on page 33. Lucile, apparently, has given most of her attention to dresses for the beach, in which tricot takes the place of linen.

The sketch in the middle and at the right on page 34 shows her striped green and white dress with its big shawl collar—a model that is all that one could desire—becoming and practical. However, it is sometimes very hot on the beach, and then one likes to appear in delicate thin things like the lovely dress from Premet sketched at the top on page 32. This is an exquisite model which is easy to copy in all colours. Under an immense flower-trimmed hat, as big as it is bright coloured, the effect would be lovely for those fine days we all hope to have, when we can live without thinking.

To think now is to bring up a thousand painful things, present and to come, which, in order not to weaken our energies, we drive from our minds as long as it is not absolutely necessary to dwell on them. We must forget our troubles, just as we must forget the air raids as soon as they are over; we must keep on with our lives as if nothing had happened, and Paris helps us to do this as far as it can. The art galleries have opened as if by magic; an especially fine exhibit is that of the personal collection of Degas, which showed us things we rarely see even in peace times, of Ingres, Gauguin, and paintings of the first order by Delacroix; for Degas, the master of drawing and perception, knew how to choose. Before this collection was put on sale the canvases were shown at the Georges

Petit galleries, where for two whole days a constant stream of people came to see them.

Three weeks before, the "Society of Twelve," held an exhibition in these same galleries; canvases by Simon, Besnard, Collet, Aman Jean, and Raffaelli, discreet but full of charm, held us there long hours; for art, although limited by the war, is still the only medium through which we free ourselves, even momentarily from an existence where brutal realism obscures almost everything and where we are in danger of growing grim. Let us seize, then, every chance of contact with art which comes our way, so that we may become more intimate with those who allow us to share their impressions of nature. We ought not to let one of these special exhibitions go by now that our National Museums are closed and



BRANDT



PAQUIN

Mlle. Vana, of the Casino de Paris, approves of trim effects, judging from this businesslike redingote of navy blue serge with its severely buttoned gilet

Through an error, in the November 15 issue of this magazine, this evening wrap was credited to Chéruit; we wish here to state that it is a creation of Brandt. It is of flame colour velvet and mink and lined with alternating stripes of brown satin and chiffon



LANVIN

When Mlle. Clara Tambour goes automotoring she wears a coat of hazel brown hue cozily collared and cuffed with brown angora and uniquely fastened with a ring and ball of jade on a black moire ribbon

we can no longer see the old masters, and the pleasant days which we used to spend in the Louvre and the Luxembourg are part of the peaceful happy past so incredible to us now.

Devambez is having an exhibition of decorative art, not very large, but very perfect of its kind. There is some furniture which shows a Chinese influence; there are some panels by Guy Arnoux, and some screens designed by Drian on absolutely new lines. Mme. Lauth Sand shows some character dolls, Spanish and Arab types, which are astonishingly true to life when one realizes that they are made of rags. But one of the curiosities of this exposition is the variety of cushions which are a welcome change from the eternal gold and silver embroidered ones so much in evidence just now. Two different artists show these pillows; one specializes in Hungarian tapestry; the other in cushions of unusual shape with wool flowers in various shades. These cushions have dark blue silk backs, and this silk shows at the edges and makes a sort of jardinière to hold these flowers from enchanted gardens. The cushions in Hungarian work are embroidered in bright coloured fruits and flowers which recall some of Cézanne's paintings. Black and white has been the rule too long in our furnishings; here is something to delight the eye, a warm and vibrating note, a note of nature, for, even if we like dull shades and black, we must remember that in nature, the most beautiful things—the sun, the sea, and the trees—have a vibrant singing tone. The moon has an undeniable grandeur, but we see it but seldom; perhaps we would be less enthusiastic if we saw more of its cold light.

By way of a thoroughly novel decoration, but

one which can be recommended only in such unheard-of times, is that which was really suggested by the air raids. The shock caused by the bursting of the bombs is so violent that it breaks all the windows in the neighbourhood. So now something has been invented which, it seems, works on a well-known principle; strips of paper about three or four inches wide are pasted on the panes in the form of a cross and glued to the wood of the window-frame. The amusing part of it all is that there are people who see the effect without asking about the cause and, consequently, have cut up their window-panes with zig-zags of multicoloured papers—forgetting the main point, which is to attach them to the window-frame. Some windows look like clowns in delirium, while others are no less startling. Of course, these papers are supposed to be for decoration, and one hardly knows just what to think when one sees paper garlands and torches in the national colours, pasted on the front windows of a beautiful old house and looking like children's drawings. But all this is merely a detail among the strange transformations the war has made in Paris. The only thing which remains the same is the gay unflinching courage of her people.

J. R. F.



The terrors that lurk in a cellar dwindle before high rubber boots trimmed with dashing dotted tops

MODELS FROM JAQUELINE



Callot has got a message past the censors. She chose yellow silk broché for her cipher and banded it cunningly on the shoulders with the green of young grass. She tucked more green under the yellow lace that covers the short kimono sleeves, she caught the tea-gown up in front, sashed it unexpectedly at one side, added a wayward panel hung from the shoulders, and complicated the whole thing with yellow silk fringe that dripped from the sash and yellow silk cord that made a tassel like a fat pussy-willow. And—what do you think it all means? Spring!

THE STRICTEST CENSOR COULD
NOT CONDEMN THESE THREE
ITEMS FROM THE FRENCH FRONT

Chéruit has fallen in love with the consonance of copper and silver, and she uses it over and over again, like sunset across still water. In the case of this quaint frock with its moyen-âge line and its sock-knitter's pockets, the sunset is copper voile above shimmering pale grey satin, and one slips it over one's head and laces it up with a cord. There are narrow bands of embroidery carried out in cords of silver and copper, and the little slits at the back and front of the bottom of the skirt are outlined with embroidery and tassels made of copper voile.

No wonder the Doucet lady in the magenta frock won't meet one's eyes. She's looking into the future where she forecasts a change in neck-lines. Her own collar is an indication, made of the Georgette crêpe of her gown, high and stiffened with paillettes and jet beads at the back to match the black satin underdress and finished with perfectly plain chiffon where it rolls away from her face. Narrow bands of the beads and the paillettes play at being a necklace, and more of them outline the long loose sleeves. The skirt can't agree with itself as to length, so compromises on scallops and embroidery, but the wide black satin ribbon girdle is quite positive about wearing its bow in front.

TO BE OLD-FASHIONED

IS TO BE NEW-FASHION-

ED, IF ONE DOES IT

SUBTLY, IN THE MANNER

OF THESE FOUR HATS

HATS FROM MERCEDES



This shiny straw crown, perfectly round and perfectly black and perfectly decorous, has acquired a most amazing brim of black lace face veiling scrolled in beige. It's wider from side to side than from back to front; it's shirred so as to spread the pattern at the circumference and close it, fan-wise, toward the centre; it dips just a wee bit all round. And then it goes and repents of its sophistication in a black moire ribbon bow with streamers that are worn by all the senior year at kindergarten

To wear with the revived daguerreotype gowns of one's maternal grandaunt, what could be lovelier than this drooping hat of Georgette crêpe in two soft tones of lilac? The darker shade faces the underbrim and brings out the lurking violet in one's eyes; the lighter makes a background for a wreath of old-fashioned velvet morning-glories that shade from mauve to deep purple. But as for the cunning sweep of line in that well-calculated brim—there was nothing like it in one's grandaunt's day



One should be very innocent or very wise to attempt this afternoon hat of bright red Wenchow straw with its band of brilliant cherries growing downward all in a row from a supporting band of foliage, green in deference to one's botany, but still carrying a crimson hint of cherrihood. The glowing circle of the brim tilts downward like a flower petal over the wearer's eyes and then sweeps up again in back

A hat like this of navy blue tulle might make or mar one's summer, according to whether one wore it oneself or merely watched it worn. It starts out as though consistency were its aim in life—the straight high crown, the mushroom brim, the even band of tulle that falls over the eyes. Then, just to show what she could do and get away with it, the designer took two apricots in natural colours and set them down in the middle of the back

NEW YORK SEES ITS WAR-TIME SEASON THROUGH

Society Attends Impartially the Movies,
The Opera, the Art Exhibitions, and At-
tracts Attention to Itself in Every Setting



On Fifth Avenue re-
cently Mrs. Roche
wore dark fox furs and
a small hat of dark
brown straw with
matching quills posed
close to the crown

THE other evening all fashionable New York went to the movies—or what used to be fashionable New York before America entered into the war. Though Geraldine Farrar was giving at the Metropolitan Opera House her usual vivid version of Tosca, the parterre was deserted by the most prominent box holders in favour of the Forty-fourth Street Theatre where, preliminary to its first public presentation in New York, David Wark Griffith's latest war picture was being shown at a private performance for Army and Navy officials, members of the diplomatic corps and of the Liberty Loan Committee.

PROPAGANDA PÉR CAMERA

This unusually interesting war picture, for which Griffith risked his life and spent a fortune, was worthy of the audience. The scenes were taken in France and so, of course, were entirely convincing as well as romantically beautiful.

The picture had for its central figures the daughter of one American painter and the eldest son of another, living next door to each other in a little French village when the story opens. But the chief interest is attached to those scenes which have to do with the great war, scenes in which this all-absorbing topic is presented with a realism which has not before come home to America. In the picture, one gets a stirring presentation of life in the trenches, one sees men go over the top and make a last desperate stand in behalf of their homes and country. In working out his cinema drama the manager had the permission and assistance of French and British officials, and wisely, too, for undoubtedly this "movie" will prove a most effective piece of propaganda material. The last scene, which takes place after the French have massed their forces and recaptured the little village, was a very happy bit of inspiration, with its view of the newly arrived American troops marching under the window outside and suggesting an ultimate victory.

Rear Admiral Nathaniel R. Usher of the United States Navy and Mrs. Usher occupied one



The wedding of Miss Irene Turnure to Assistant Paymaster Rudolph H. Kissel, junior, U.S.N.R., was marked by picturesqueness of military detail

Miss Lucile Baldwin danced at the Club de Vingt on Easter Monday, wearing a small toque of primrose straw and a becoming deep pierrot collar



of the boxes with several members of the Rear Admiral's staff. Brigadier-General William A. Mann, United States Army, and his aide, Captain John B. Coulter, were in another box. Mr. Charles Clive Bayley was among the other spectators and the British Embassy was represented by Commander Arthur Temple Blackwood. In various parties were Mrs. William K. Vanderbilt, junior, Mrs. Roche, Mrs. Arthur Scott Burden, Mr. and Mrs. Thomas Hastings, Mrs. Charles B. Alexander, and Mrs. George Baker, junior. Formal dress was worn and some quite attractive costumes were to be noted. A young woman in one of the boxes wore the unusually effective large flat hat of white satin in the middle of page 39. Ordinarily the hats worn with evening gowns are dark but this one, while quite original in effect and less formal than the black hats, was well within the scope of good taste.

This season one seldom sees an evening gown of originality; it is no doubt because of the times that the bizarre and the eccentric have been strictly tabooed. Indeed the best looking evening gowns of late have been either black or dark blue and cut on very conservative lines. Sometimes there is a distinctive detail, such as the sleeves in the gown shown in the sketch at the bottom of page 39, which was worn a short time ago at the opera by a slender, dark-haired woman. These sleeves were of the new, very short length, snugly fitting, and cut out at the top so that the arm was visible in an oddly shaped patch. There was just enough originality to this sleeve to make it smart and the woman who wore it added another interesting touch to her costume in the black tulle scarf which was wound high about her throat. One seldom sees a scarf worn this way, which is surprising when one considers how good the effect is.

SEEN AT THE OPERA

The rather interesting coiffure, also seen at the opera, sketched at the top of page 39, illustrates an effective use of a jewelled comb and pin. The comb, a rather broad one, was thrust into the hair at the side, following the lines



Mrs. Leonard Thomas wore this many-tiered cape of dark blue cloth at the Purcell Jones exhibition



This blue cape lined with beige was worn by an ash blonde seen at the exhibition of French pictures



Mrs. Cornelius Tangeman wears a blue frock with grey furs and a black straw hat with ostrich tips



Mrs. William K. Vanderbilt, junior, attended the opening of the exhibition of French pictures wearing this blue cloth cape with its single line of yellow braid

of the head, and, at the right side of the front parting, a small jewelled pin held in place any little locks which might be inclined to stray. To be smart, the jewelled pin or comb must as a rule do one of two things; it must either follow the lines of the coiffure or stand out at a sharp angle. The woman who sponsored this particular coiffure wore a gown of smoke grey tulle with a corsage of orchids.

Easter Sunday was more generally observed than usual this year, not in the old sense which had to do with the wearing of new apparel, but in the matter of church going. Saint Thomas's, in fact all the prominent churches, turned away crowds for whom place could not be found. After the services, Fifth Avenue was thronged and on the promenades were many well-known people. Military men, conspicuous in their uniforms, gave a novelty to the picture which the sober clothes of the women failed to contribute, though many of the latter wore corsage bouquets as a token that spring had come.

The Club de Vingt continues to be a rendezvous for the young people at tea time, and one is almost certain to find here in the afternoon a number of those who would have been the season's débutantes had there been no war, taking a bit of well-earned recreation after the rigours of canteen or Red Cross work. Among the most graceful dancers is Miss Lucile Baldwin, who was sketched on Easter Monday in the smart toque of primrose straw with overlapping black feathers and the deep pierrot collar. Her costume is sketched in the upper right hand corner of page 38.

NEW YORK SEES FRENCH PICTURES

New York seems to have found in the various exhibitions of French paintings which have taken place, a means of testifying its sympathy and profound respect for France. The exhibition of modern French paintings contributed by members of the Société Nationale des Beaux Arts and the Société des Artistes Français and held at the home of Colonel Cornelius Vanderbilt, brought out very nearly as many prominent people as did that of the Farré pictures. The proportion of war pictures in the collection was not large. In most of the canvases, the sun shone and happier phases of life were depicted,



This interesting coiffure, sketched at the opera, illustrates an effective use of a jewelled comb and pin



An unusually effective flat white satin hat made its appearance at a private performance of David Wark Griffith's war picture, "Hearts of the World"



though many of the artists who had done them are now in the trenches.

Mrs. William K. Vanderbilt, junior, who had an active interest in the exhibition, was among those who attended the opening reception. She wore the sailor hat and the long black cape with its one row of narrow yellow braid which are seen in the sketch at the upper left on this page. Many smart women are still wearing capes. A tall girl with ash blonde hair, who also was much interested in the exhibition, wore the blue cape lined with beige and the navy blue Georgette crêpe hat with small dull black beads about the edge, shown in the centre at the bottom of page 38.

The portraits of Mrs. Newell W. Tilton, who is donating the proceeds of all portrait orders to the Red Cross, were given a private showing before the public exhibition at the galleries of Scott and Fowles. Many interesting costumes were in evidence. Quite rivalling the portraits for beauty of colouring was the picture presented by Mrs. Frederic Atherton, of Washington, as she stood by a plot of brilliant flowers. Her straight tunic gown was of purple velvet with a curious twist of the velvet around her throat, relieved only by a pearl and diamond chain. Her hat was of small black feathers overlapping each other, with two soft quills perched high at one side, as is shown in the sketch at the bottom of this page.

At another exhibition, that of Purcell Jones, Mrs. Leonard Thomas wore the many-tiered cape of dark blue material sketched at the lower left on page 38.

At the wedding of Miss Irene Turnure to Assistant Paymaster Rudolph H. Kissel, junior, U.S.N.R., which took place recently at Grace Church, just as the bridal party was leaving the altar, the ushers, who were ensigns, drew their swords and the bridal party passed beneath the blades. Miss Turnure's gown was a very simple one of heavy white satin with a court train, and the arrangement of her veil, which was most charming, is shown in the sketch on page 38.



To veil one's throat with black tulle and cut out the tops of one's sleeves proves to be one way of achieving distinction

Mrs. Frederic Atherton, of Washington, was seen at the private view of Mrs. Newell W. Tilton's portraits wearing a tunic gown of purple velvet

AN IRIS GARDEN AND ITS GIFT TO BLINDED SOLDIERS

OF the making of gardens there is no end, and a decade or so are as but a day in the sight of a gardener. Fifteen years ago Mr. and Mrs. Cummins began to cut little paths through the alders, wild cherries, and swamp-oaks which grew in a marsh on their estate at Easthampton, filling in little by little, so as to make dry winding pathways through the morass. Now the wild flowers of the country side grow on the edges of the pools in this garden—the wild roses for which Suffolk County is famous and purple loosestrife; wild aster and joe-pye-weed wave their feathery wands above *Thalictrum* and fern; and the group of cardinal-flowers gives out its shrill crimson note. But it is the great beds of Japanese iris that are the glory of this garden, thousands and thousands of them growing in the swampy soil where their perfection thrives, "fair as the sun, clear as the moon, and terrible as an army with banners." And the skill of the true garden-lover is shown in the way they are introduced into the picture as if they grew in their own home swamp.

By August the irises have disappeared, and in their place are



In this garden blossom Kigan-no-misao (Invincible Virtue), Kumo-no-obi (Girdle of Cobweb), Shippo (Seven Jewels) and Sofu-no-koi (Voice of the Hero)

mallows in all shades of pink, from pale alabaster to deep wine red; and at the same time the groups of pale mauve plantain-lilies come into bloom; some people think the garden more beautiful then than in iris-time. But iris has the charm of the elusive and mysterious Orient, and the mere names of the blossoms suggest ceremonial dances and tea-houses and the picturesque formalities which cling to the East, as the clouds do to the Sacred Mountain.

The names of the different varieties of Japanese iris trouble the imagination like the names of the dancing-girls in Pierre Loti's books. There is Kigan-no-misao (Invincible Virtue), with pure white double petals shading to yellow at the base; Kumo-no-obi (Girdle of Cobweb), a single dark purple flower with flecks of yellow and white veinings. Shippo (Seven Jewels) is double, its petals are violet blue edged with purple, and its standards are lavender and white; one of the most beautiful varieties is Sofu-no-koi (Voice of the Hero), a double white iris splashed with sky blue and bits of primrose-yellow.

(Continued on page 76)



Johnston-Hewitt Studio

He who walks in Mr. Stephen Cummins' garden will lift expectant eyes to see the snows of Fuji or the bronze God of Peace who guards the sea at Kamakura



The plain rough-plastered walls of this living-room in the country home of Mr. Howard Whitney at Glen Cove, Long Island, and the carved walnut ceiling with its polychrome decoration, speak so distinctly of the seventeenth century that one quite expects the marble chimney piece and the bas-relief with its frisking putti. The antique Italian chairs, also of the period, are upholstered in green brocade, while the hangings are of red damask



Tebbs

As this is a sun parlour, the guest of the afternoon himself will supply all the necessary colour. One needs only the grey plastered walls, the floor of black and grey marble, and an occasional odd touch of green in the simple composition. Mr. Whitney's Long Island home was designed and decorated by Howard Major

ITALIAN FEELING MARKS

THE SUMMER HOME OF

MR. HOWARD WHITNEY AT

GLEN COVE, LONG ISLAND

As a composition, this corner of the living-room is most interesting. The Italian Madonna, flanked by candlesticks, and the seventeenth-century antique Italian table-base, all composed against the plain grey wall surface, prove highly decorative. The introduction of the Louis XV chairs and the carelessly arranged flowers makes an engaging ripple in the formality of the scheme



THE TRANSFORMATION OF THE BROWNSTONE FRONT

MR. FREDERICK STERNER, the well-known architect and decorator, was responsible for a transformation such as New York seldom sees when he started the houses on Nineteenth Street between Third and Lexington Avenues on a new career of use and beauty, and so changed their every aspect that, equipped with fresh green paint and decorative iron grilles and balconies, they came to be known as "The Block Beautiful." His also was the quickening influence in a similar renaissance in Sixty-second and Sixty-third Streets between Third and Lexington Avenues where dull and tiresome rows of brownstone houses were changed into garden spots of gaiety and colour.

Not content with his magic accomplishments up to date, Mr. Sterner has again accomplished the impossible and has had his usual rejuvenating and pleasant effect upon another neighbourhood. For his new home, his problem, as before, involved the inclusion of a studio in a residence, and this time he devised an entirely new way of solving it. He excavated the entire depth of the lot back of the house (one hundred feet) to the level of the sub-cellar, and constructed a "sunken studio" in this space below the level of the yard. In this extraordinary fashion, a studio fifteen feet high was intro-

(Below) The black and white marble floor, the long casement windows, the Italian figures standing among the greenery, and the arches that spell the magic word "loggia,"—these give one an illusion of the Old World and a conviction that in this living-room all loveliness is loved forever



duced, with perfect light from above. The ceiling of the studio is on a level with the basement floor, thus leaving the three remaining stories for residential purposes and avoiding the expense of the elevator which would have been necessary had the studio been given its usual place at the top of the house. As the plans on page 76 show, this arrangement leaves sufficient room for the kitchen and the servants' dining-room on the ground floor.

The main floor has been left for a spacious living-room executed in the Italian style. There is no predominating colour scheme, but the beautiful mellow tones of dull blues, yellows, and warm browns give very much the feeling of a work of art by an old master. The plain plaster walls are a fitting background for an interesting collection of antiques, and a mantel of blue and yellow Portuguese tiles adds a touch of interest.

A vaulted corridor connects this room with the dining-room, which deserves separate consideration. A balcony on the dining-room gives a glimpse of green at one end, and, with the outdoor effect of the conservatory in the living-room, gives to the main floor the appearance of being *entre cour et jardin*.

The dining-room has been carried out in the
(Continued on page 76)

(Left) Into the yellow marbled walls of the dining-room have been set shellacked panels of wall-paper. This rare and decorative wall-paper is a reproduction on a grey ground of designs made by David for the great Napoleon and has been reprinted from the original hand blocks



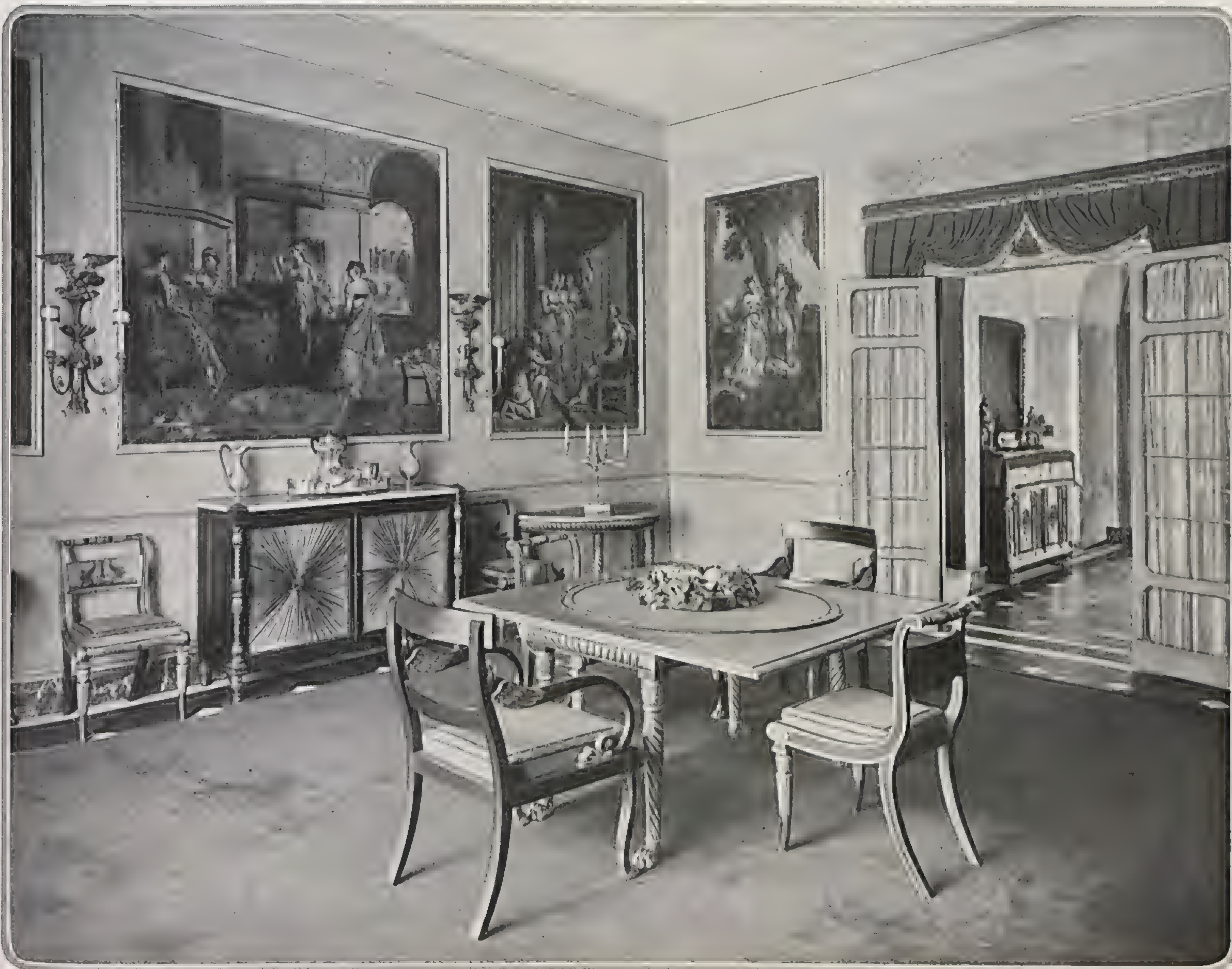


From the panels of a Directoire screen the delicate colour scheme is reflected, making Miss Sterner's bedroom a charming arrangement in pastels. Pale green hangings against shell pink walls and green and mauve damask on the chaise longue keep, with the painted furniture, a note as exquisitely formal as a sonnet to a French marquise



Plain plaster walls, as all lovers of Italy know, are the austere background most sympathetic to that combination of the old and beautiful which we call "antiques." In this pleasant Latin harmony a mantel of blue and yellow Portuguese tiles adds a touch of bravado to the duller tones that have blossomed under more northern skies

A dining-table which seats four may widen with one's hospitality and the addition of two consoles which have been made to fit its edges perfectly. For the black and white marble floor a black carpet was dyed especially—for to an artist's eye, all blacks are not as dark as they are painted. The chairs are covered in deep mouse colour, and at the doors and windows this same material is used lined with chintz and edged with gold fringe





Luncheon or tea, served on this flagged terrace with its sheltering trees and flowering shrubs and its wide view of the surrounding country-side, is sure to be an experience that is altogether delightful



Cool green and white striped awnings, a background of green latticework, and the most comfortable of summer furniture make this hospitable porch a pleasant retreat from the hottest summer sun

Mattie Edwards Hewitt

ONE MAY CHOOSE BETWEEN A WARM SUNNY TERRACE AND A COOL SHADY

VERANDA AT MRS. ERNEST ISELIN'S HOME, DAVENPORT NECK, NEW ROCHELLE



Into the well-ordered and normal existence of a garden a pool brings a touch of the unreal and elusive, and the fantastic value of reflected line and colour. The severe outline of this pool makes a happy combination with the graceful etching of mirrored storks and bay-trees, and the fountain in the centre adds a joyous note



Mattie Edwards Hewitt

With wicker chairs, and Canterbury bells, and Ascension lilies a Massachusetts garden may grow within screened veranda walls and bring its colour and perfume into all the hours between sunrise and the setting of the moon. As every one knows, breakfast or tea or dinner takes on a festive air in such a woodland mise en scène

MRS. WALTER DENÈGRE'S HOUSE AT MANCHESTER-BY-THE-SEA

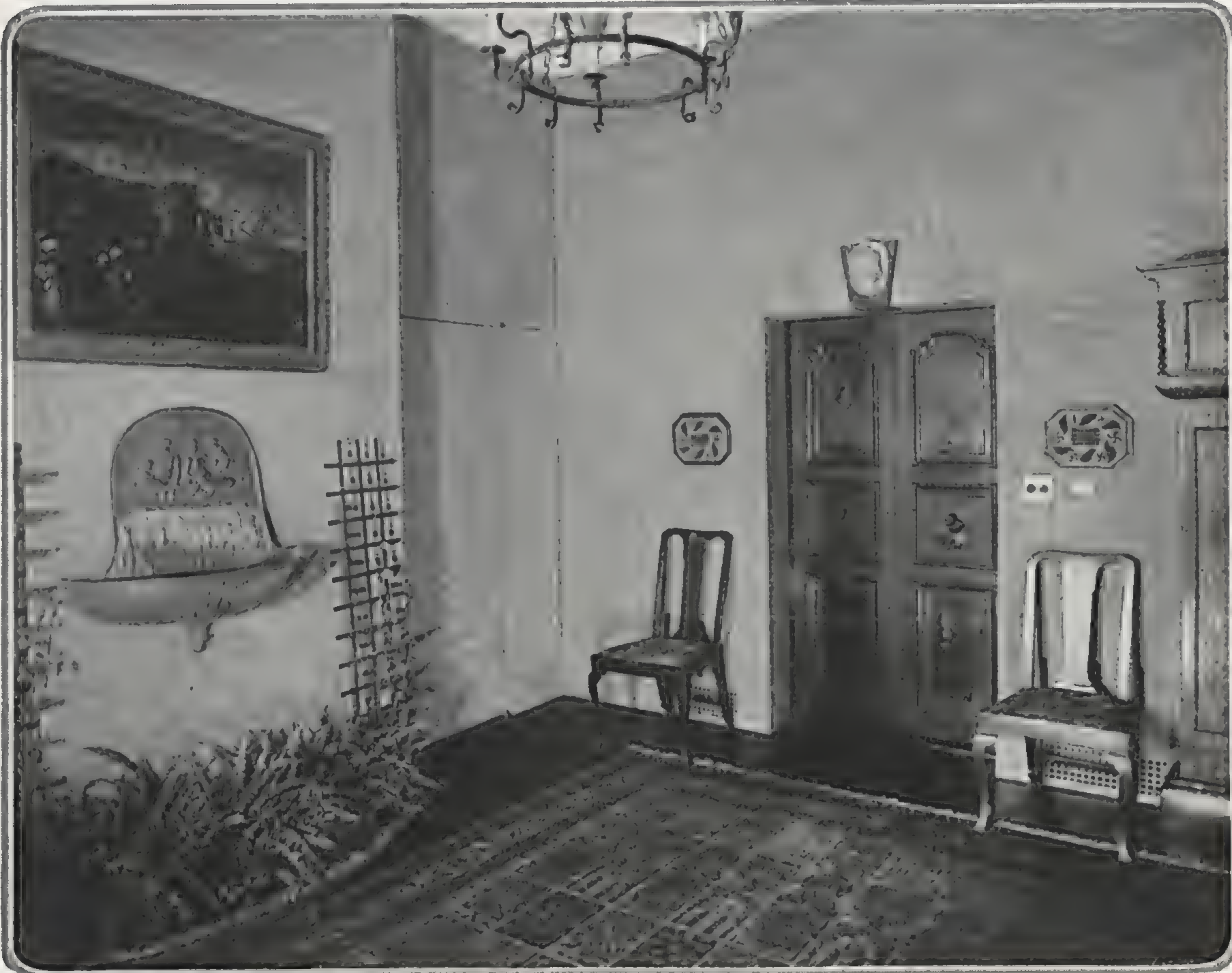
GIVES ON A RED TILED TERRACE AND FACES PRIMEVAL PINES

MRS. GIFFORD A. COCHRAN,

WITH THE ASSISTANCE OF

KARL FREUND, FURNISHED HER

OWN CHARMING TOWN HOUSE



Mattie Edwards Hewitt

The entrance hall in the Gifford Cochran residence shows a wisdom in choice of furnishings that gives a sense of space and defines the character of the house. The lead fountain between the small wall trellises and above the ferns was designed by Karl Freund. Above the two walnut doors leading into the living-room is an interesting cut-stone, a seventeenth-century marble putto

In the dining-room, sky blue paneling with red lines connects two doors decorated with vases of dark-toned flowers. Old lead figurines flank the yellow Sienna mantelpiece and throw light on a gay Venetian panel. The room is furnished with old walnut chairs covered with Queen Anne flowered needlework and with other pieces in the spirit of the William and Mary and Queen Anne periods



Charlotte Fairchild

THE BEAUTY OF DECORATION

IN THIS TOWN HOUSE FUR-

NISHES MANY SUGGESTIONS

FOR THE COUNTRY HOME

Another view of the dining-room shows a Marieschi landscape which gives it an appearance of depth. The electric candle dips which light the room throw mysterious reflections on the enchanting Chinese portraits of ladies and gentlemen in Queen Anne costume on the walls. The table is set with the inimitable talent of a hostess who has collected rarely beautiful old table glass

The living-room, a lofty hall panelled in brown burl walnut, is framed on two sides by a gallery with wrought-iron railing. The famous Raeburn portrait of Lady Hope is hung over the mantelpiece, while a wrought-iron fire-screen designed by Freund shields the opening. Apricot linen curtains with applied Elizabethan crewel-work throw a mellow tone of rose over this very livable room



Charlotte Fairchild



Charlotte Fairchild



DEMEYER

4

Baron de Meyer

MISS KATHERINE CUMNOCK BLODGETT

Miss Katherine Cumnock Blodgett, daughter of Mr. John Wood Blodgett, has announced her engagement to Major Morris Hadley, 302nd Field Artillery, Officers' Reserve Corps. Major Hadley is a son of President Arthur Twining Hadley of Yale University and a grandson of the late Luzon Burritt Morris, Governor of Connecticut. Miss Blodgett graduated from Miss Spence's School and made her debut a year ago last winter at a large ball given by her parents at Sherry's. She is a member of the Junior League. Major Hadley graduated from Groton School and in 1916 from Yale. After graduation he spent a year at Harvard Law School and is now in charge of the Brigade School of Fire at Camp Devens, Ayer, Massachusetts. He is the youngest officer holding the rank of major in the Army.

Mrs. Oliver Harriman, who founded this research laboratory for dehydrated foods, devotes several hours daily to her work there. An exhibit of numerous dehydrated products is arranged on the table in the background.



DEHYDRATION MEANS MORE FOODS SAVED *and* SENT

IF the war were to end tomorrow, the conservation slogans telling the people of America to save food would carry just as much force as ever. We are commencing to realize that, to prevent a world famine, we must keep up the food supply; for at least three years to come, more production will be needed. Our Allies have only about thirty-four per cent. of the food they will need; and it is becoming plain that the field of production is a limited one, for there is not sufficient labour to increase it. The one alternative is to save—to prevent waste.

MRS. HARRIMAN'S DEHYDRATING LABORATORY

How is this to be accomplished? The Mrs. Oliver Harriman Food Research Laboratory, in the East Gallery of the Grand Central Terminal, is, thanks to the untiring patriotic efforts of Mrs. Harriman, a daily exhibit of the answer to the question. Ever since last November, a big grey machine that in itself looks warlike, has been receiving vegetables and fruits of all kinds and turning them out in dehydrated form. Last summer, Mrs. Harriman became interested in the experiments that were being made in Westchester for the County Committee for General Safety. Realizing the great possibilities in the field of dehydration, she and the experimenter, Mr. Clarence V. Ekroth, Assistant Chief Chemist to the Bureau of Foods and Drugs, commenced the extensive research that now shows such wonderful results. For the summer of 1917, Mrs. Harriman generously gave over the entire ground floor of her town house to the work. The present laboratory, at 25 Vanderbilt Avenue, is under the direction of Mr. Ekroth and is conducted in cooperation with the Bureau of Foods and Drugs of the New York City Health Department; there is continuous investigation of the subject of dehydration in an endeavour to arouse public interest in the project. The most practical methods are being worked out and incorporated with new suggestions resulting from experiments and with the ideas of the director, the object being to remove the usual difficulties involved in a new undertaking. Others may profit by the research and be saved much hard experience in the future. For dehydration has come to stay, as this exhibit very convincingly shows.

The photograph at the top of this page shows Mrs. Harriman examining one of her dehydrated

The Research Laboratory and the New Educational Kitchen Directed by Mrs. Oliver Harriman, Demonstrate a Practical Measure

products at the Grand Central laboratory. On the table behind her are ranged jars of dehydrated beans, corn, potatoes, squash, pears, strawberries, and numerous other vegetables and fruits from which every bit of moisture has been extracted. The same specimens in reconstituted form are shown nearby, apparently the fresh articles. It merely proves that, by the simple addition of water, a dehydrated product may be restored not only to its original appearance, but also with no loss of flavour, colour, form, or even fragrance. Dehydrated

soup stock is just as savoury as that freshly made, and dehydrated strawberries have the same inviting odour as those ripening in the fields. The food value is absolutely unimpaired.

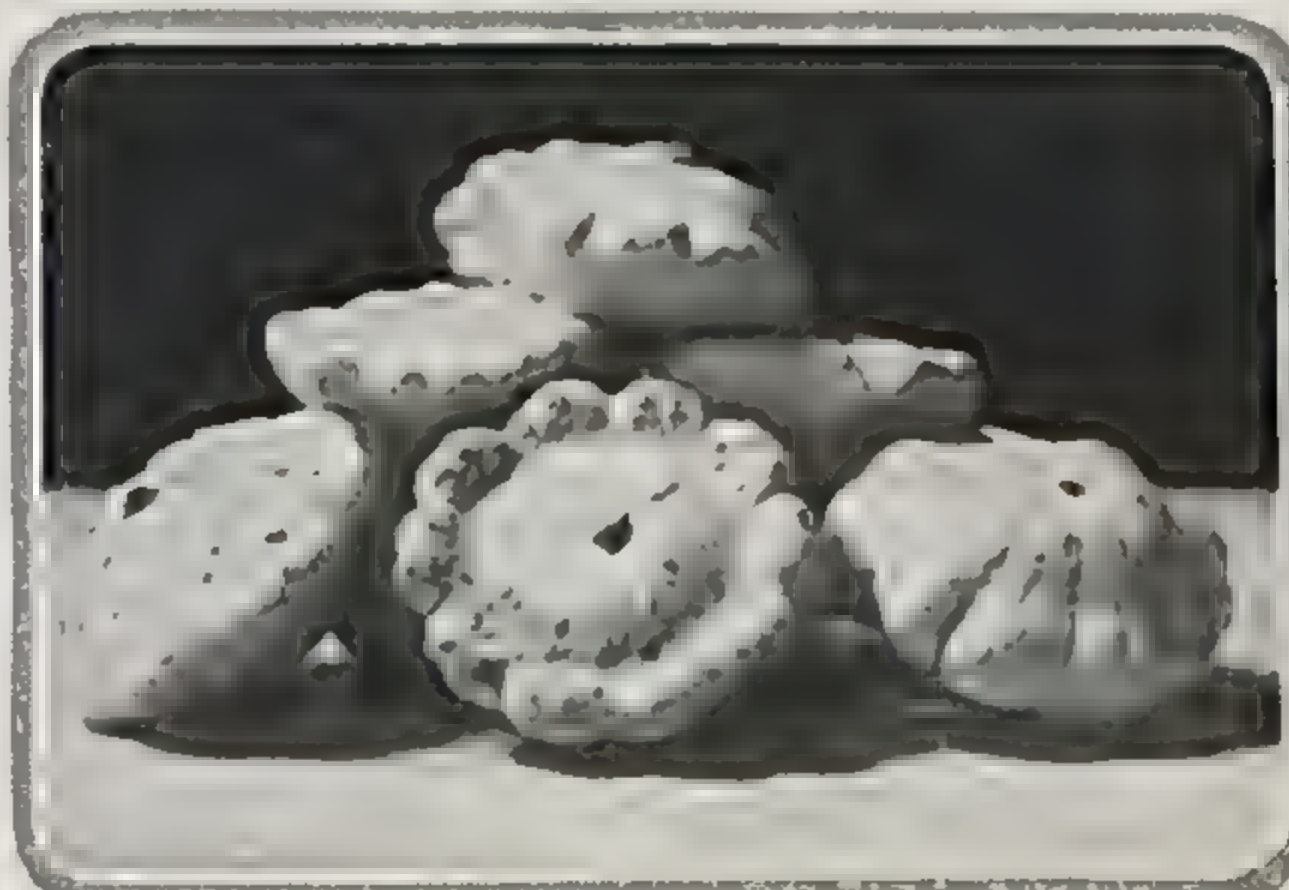
The advantages offered by dehydration are very definite ones. Its great object is to eliminate waste in every possible way. As it is now, there is about sixty per cent. waste

between the grower and the consumer—a circumstance that, under present conditions, we can no longer afford to tolerate. Perishable food must be saved—before it perishes. Besides embodying practically every advantage obtained by canning, preserving, and cold storage, dehydration possesses certain greater advantages. It prevents loss by decay and freezing (these products will not freeze, nor will high temperature cause them to rot); it also saves the weight and cost of containers to a great extent. The cost of a suitable paper container is only about one and one-half cents for a pound of dehydrated material, as against fifty cents for glass and twenty-five cents for tin for the bulkier fresh material. With the present shortage of glass and tin in view, this is a point to be considered. Since weight is very much decreased, dehydration saves freight; one hundred pounds of fresh vegetables may be reduced to an average of ten pounds by complete drying. The pictures at the bottom of this page show ten heads of white squash reduced by dehydration to the bulk of half a squash. Usually, a shrinkage of about five-sixths may be assumed; this means a considerable saving in space when shipping and storing. The container used is a double-lined paper bag, waxed inside.

DEHYDRATION MEANS CONSERVATION

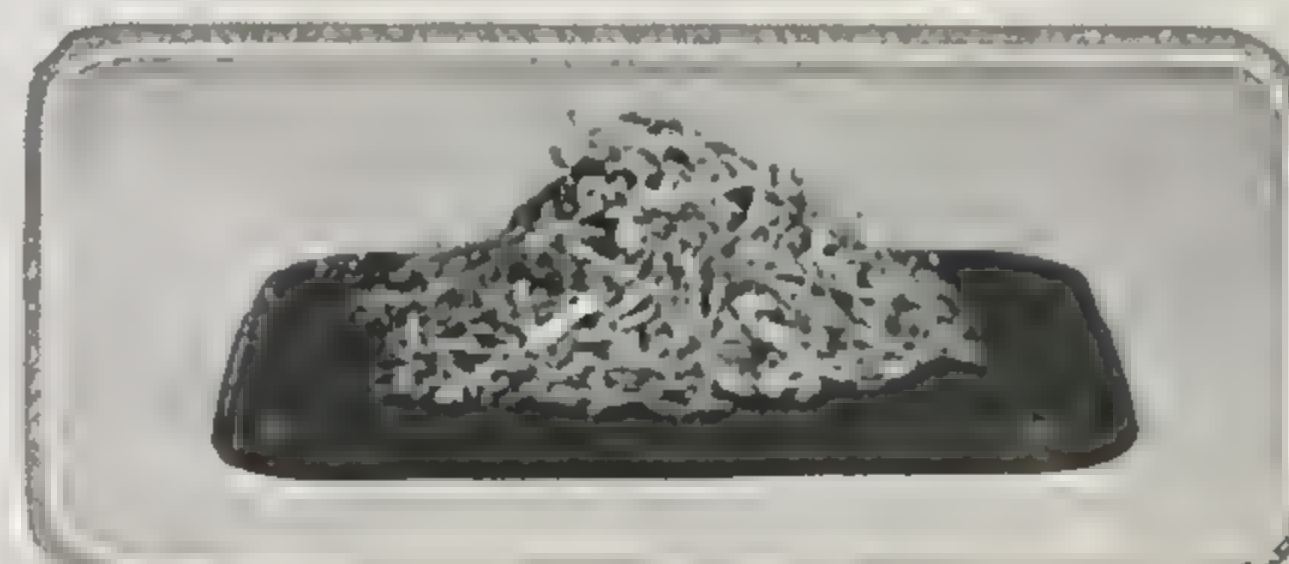
It is an ironical fact that, in the year 1917, in spite of unusual conservation and great production, the amount of foodstuffs wasted was much increased. Such an occurrence dehydration would make impossible, and the amount of money expended would be lessened as well. Just now, dehydration offers a valuable means of saving the enormous surplus potato crop. The Department of Agriculture tells us that between one hundred and one hundred and twenty-five millions of bushels are doomed to spoil unless measures are taken to utilize them. Dehydration would not only preserve, it would

(Continued on page 84)



Botto-Mosher

The edible part of ten white squashes may be dehydrated to one-twentieth of its weight. Ninety per cent. of it is water



Botto-Mosher

After the nine pounds of white squash were dehydrated, the weight was only ten ounces, with this proportionate reduction

BUY BARGAINS *at the* "JUMBLE-IN" *for* WAR RELIEF

IN the mezzanine-store windows of a new building on the northwest corner of Sixth Avenue and Forty-third Street there is a glimpse of red, white, and blue stripes, of gay velvet costumes, and odd ornaments. A sign—"Prices As You Like It"—tells the legend of the "Jumble-In," a place that is already becoming famous and known as a pleasant rendezvous. It has that elusive thing that all New York seeks—"atmosphere."

This is the picturesque setting of one of the most interesting branches of the Stage Women's War Relief. For here a glorified rummage sale holds continuous performance, offering to all who pass that way a place to chat, a place to buy (and to find the most unusual bargains), and a chance to contribute directly to war relief.

HOW THE "JUMBLE-IN" STARTED

About the middle of last February, Mrs. Chauncey Olcott conceived the idea of the "Jumble-In," and forthwith she started in her energetic way to make the place she had in mind an actuality. First she made a bold self-directed raid on her own wardrobe and cupboards. And when she had found the present quarters, she set to work with Miss Jean Eastman and Miss Gertrude Newell as helpers to make the place attractive. Smocks were donned, and the work started in earnest—shelves and tables were put up and painted the clear French blue used by the Stage Women's War Relief; signs were designed, and a frieze of soldiers and marines and the national colours went up around the walls. Patriotic enthusiasm proved extremely contagious. Mrs. Olcott's chauffeur, Arthur Birman, gave his valuable assistance as carpenter and scene-shifter, and his wife, Mrs. Birman, has not missed a day of volunteer work in the shop since it opened. Every one works together in a spirit of patriotic comradeship. When Judge Wheeler, one of the joint owners of the building, came from Bridgeport especially to see the "Jumble-In," he found Mrs. Olcott accomplishing brave and efficient results with a brush-broom. Immediately he gave her the room for an indefinite length

An Interesting Rummage Sale Is the Continuous Attraction at This Shop



Charlotte Fairchild

Geraldine Farrar, seen with her husband, Lou Tellegen, has given many beautiful clothes to the "Jumble-In"

of time for the sake of such a good cause.

Stories that are true and genuinely interesting have a way, like scandal, of travelling rapidly. So it was with the report of the "Jumble-In." A constantly renewed stock of donated articles soon made its appearance, together with an increasing circle of customers. A costume trunk became one of the institutions of the place. It stands with lid open, temptingly showing its treasures. These prove to be costumes from Daniel Frohman that bear such well-known names as John Drew and Bruce MacRae and the silent history, no doubt of many famous plays. If any one cherishes a secret hero-worship for some matinée idol, let him go to the "Jumble-In" without delay, for there will he surely find many a precious memento. Perhaps it will prove to be some trusty tights, perhaps a gay necktie—but who cares so long as it was once worn by a celebrated mummer? To the "Jumble-In" Geraldine Farrar has sent Paris hats, gorgeous gowns that she had worn in opera, satin slippers, and stunning high leather boots. She is shown with her husband, Lou Tellegen, in the photograph at the top of this page. The table behind them is filled with her donations, among them the green chiffon velvet gown with the sweeping train that Farrar wore in "Sans Gêne"; it is beautifully elaborated with silver embroidery, pearls, and strass. A satin robe nearby, embroidered in crystal beads and rhinestones, gowned "La Tosca."

SOME GENEROUS CONTRIBUTORS

Stuart Walker sent Japanese prints, and Frank J. Zimmerer two water-colours from his "Series of the Blue Moon." One of these water-colours is reproduced as a decoration at the top of page 80; it is named "Pierrot." Frank Zimmerer, who is known for his settings for the Portmanteau plays, also designed the scenery and costumes for "Seventeen," now playing in New York; he may be seen at the extreme right of the group photographed at the bottom of page 80. Mrs. Condé Nast has been a generous contributor to the "Jumble-In," and also Florence Reed. Henry
(Continued on page 80)



Shelley Hull, who is playing in "Why Marry?" and "the old connoisseur," a familiar figure at the "Jumble-In," are comparing notes in a corner of the shop



Mrs. Chauncey Olcott, who founded the "Jumble-In," often raids her own wardrobe to increase the stock. On her right arm she holds a Lucile gown, on her left, one from Tappé, both donated by herself

NEW YORK SOCIETY TAKES
THOUGHT FOR SPRING, FOR
SUNSHINE, AND FOR SOLDIERS

© Western Newspaper Union



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Mrs. Cornelius Tangeman, walking with her small daughter, Violet, on Easter Sunday wore a long cape and a gracefully drooping hat. Mrs. Tangeman is a volunteer worker in the Harvard Club Canteen under the direction of the National League for Woman's Service



© Western Newspaper Union

Mrs. Charles de Loosy Oelrichs and little Miss Marjorie Oelrichs enjoyed the Easter sun on Fifth Avenue. Mrs. Oelrichs is one of the volunteer workers at the Harvard Club Canteen

Mrs. William K. Vanderbilt, junior, has been exceedingly active in war work. A canteen for sailors and soldiers was opened in New York under her special direction this winter



© Western Newspaper Union

Mrs. Reginald M. Lewis, who before her marriage was Miss Claire Bird, daughter of Mr. Oliver William Bird, was seen on Fifth Avenue wearing one of the new turbans and a tailored frock with a surplice line, not only becoming, but very smart



© Underwood and Underwood

Mr. Clarence Mackay, here shown taking a walk on Easter Sunday with his two daughters, Miss Ellen and Miss Katherine, was a member of the advisory committee for the exhibition of modern French paintings, contributed by the members of the Société des Artistes Français and the Société Nationale des Beaux Arts, at the residence of Colonel Cornelius Vanderbilt



© Western Newspaper Union

Miss Lucile Baldwin, daughter of Mr. Le Roy W. Baldwin, was among the girls, chaperoned by Mrs. Lewis Woodruff and Mrs. George J. Gould, who went to Camp Dix for the Junior Book Committee of the Library Association of War Service

Note—For the duration of the war Vogue will conduct this department to meet the needs of the woman with a war-reduced income. It will find for her the clever little tailor, dressmaker, or milliner, and by special arrangement with many of the best New York shops, will be able to give its readers the advantage of many seasonal sales. If any special problem confronts you, write to Vogue, 19 West 44th Street, enclose a three-cent stamp, and it will answer without charge any individual question on dress, will suggest ways of altering frocks, assist in planning a wardrobe, and suggest patterns. Patterns of any design shown in this department in this issue may be had in sizes 34, 36, 38, and 40 for \$1

DESIGNS BY POLLY TIGHE



This patriotic frock of plaid gingham has taken to heart every one of the new war-time rules for summer clothes. It's amazingly inexpensive and entirely trimmingsless, and it will launder without a casualty of any sort. In addition, it's almost certain to have a stimulating effect upon the soldier who comes home on leave

DRESSING ON A WAR INCOME

THE history of gingham and percale dates back to the days of our great-great-grandmothers. These materials were first made in Guingamp, a town in Brittany, from which gingham took its name. They were, no doubt, worn by the peasants there, and this may account for the fact that we have looked upon them with some contempt and used them chiefly for children and housemaids. In recent years, however, fashions have changed in favour of gingham. Not only the modern maid but her mistress as well wears this crisp material. Vogue readers will remember that the fashion of gingham was forecast as early as the July 1, 1916, issue of the magazine, and last summer gingham was accepted by the smartest women at Newport, Bar Harbor, and even at the Ritz in the city. Gingham proved to be a material with surprising individuality and chic.

THE ECONOMICAL GINGHAM FROCK

This season, with wools and silks at a premium and the success of last year still in evidence, there is no doubt that gingham will continue on its triumphant journey. Gingham frocks fit in particularly well with the newer type of country clothes. Now that the wool sweater is to be reserved for our soldiers, the gingham frock is a war-time economy, inasmuch as it does not require the sweater, as does the separate skirt and blouse. The designs on these pages have been prepared especially for this issue by one of our artists, and they are far too lovely to be covered with a sweater. The pattern department has already cut patterns of these frocks in sizes 34, 36, 38, and 40, and these may be had for \$1. A seamstress (and on application we will give a list of several seamstresses, whose prices range from \$2.75 up to \$5 a day) could make one of these cotton frocks very economically; with a pattern one could make one of these simple models even without the aid of a seamstress. Any of the frocks shown on these pages will be made to order by a certain little French dressmaker for \$35. Gingham frocks are inexpensive and require very little trimming,

Frocks of Gingham and Percale Come Into Their Own and Prove That in Addition To Their Well-known Practicality They Have an Unsuspected Charm and Chic

as trimmings seem out of place with this material. If, however, a trimming is used, it is a piping of plain gingham, collar and cuffs of linen or batiste, pearl buttons, or a sash of the material or of ribbon. All of these accessories are inexpensive, and they launder beautifully and look fresh as long as they are wearable.

The sketch in the upper middle of the opposite page combines charm and chic in a design particularly suitable for gingham or a similar material. Pale pink chambray trimmed with inch-wide pleated ruffles of organdie is suggested. The new fashion points which are used on this model are not too extreme for the conservative gingham frock. The semi-fitted basque runs to a long waist-line and fastens at the back with pearl buttons. Organdie ruffles trim the wide gingham sash which begins at either side of the front panel and ties in a large bow at the back. The skirt gathers in at the waist, and two of the organdie ruffles finish the bottom.

ANOTHER SMART MODEL

One of the virtues of plaid gingham is the delightful way in which it combines with plain material. For a tennis costume, nothing could be more becoming than such a combination, especially in the style of a Russian blouse. This style, which is illustrated at the lower left on the opposite page, is for a slender youthful figure. A wide band of the plain gingham forms a panel at the back and front of the blouse, and a deep fold on both blouse and skirt. French blue gingham is combined with gingham in

French blue and white checks. The collar and cuffs of white handkerchief linen are in keeping with the rather boyish style, as are the black silk tie and the black patent leather belt.

OF DOTTED PERCALE

The model sketched at the lower right on page 53 was especially designed for dotted percale. Fluted ruffles edged the wide band on the skirt and finish the draped collar and cuffs of white handkerchief linen. The tunic, the draped collar, and the quaint bodice buttoning in the front are very new and smart. This design may be adopted by an older woman of mature figure as well as by a younger and more slender one.

A model which was unquestionably designed for gingham is illustrated at the top of this page. The frock buttons in the back with blue and white china buttons and has a sash of the material. A draped collar and cuffs of white marquisette add a becoming touch of daintiness. Three slightly circular sections joined with wide tucks form the skirt.

A lovely shade of cool grey gingham trimmed with narrow pipings of deep orchid gingham makes a delightful combination, and these colours and materials are used in the design sketched in the upper middle on page 54. "Square corners" are used at every angle, but are softened by the clever manner in which they are arranged. The gown slips on over the head and fastens with buttons covered with the orchid gingham. The skirt laps over the fastening line of the bodice and is invisibly fastened at the opposite side, leaving the panel effect loose and open. An edging of white piqué outlines the neck and sleeves and serves as a dainty trimming, as do the covered buttons. Linen in the same colour combination would be equally effective for this frock.

An afternoon gown of silk gingham is one of the smartest and most practical garments for the summer wardrobe, especially if it is made after the design shown at the lower left on page 54. This model seems to call for tobacco brown and white checks with a white collar and cuffs for contrast. The deep bertha-like



Cotton frocks, though of peasant descent, have climbed into social prominence by their own merits, and they are accepted by the very best people, this season. Among the pleasant things which they have acquired with their new position are pleated organdie ruffles—rows and rows of them—and sashes as big as the pink sash of a little girl's dreams

There are those who talk of courts and rackets as the important requisites for tennis; but every woman knows that the game really depends on one's partner and one's costume. A combination of plain and checked material made in such a youthful and becoming style as this is the very best thing possible for one's game



A reward of virtue is the sudden popularity of dotted percale, that retiring material which has long been banished to kitchens and cupboards and other socially obscure localities, but has suddenly found a place in the sun and is being courted by the most exclusive fluted ruffles and soft draped collars and slim deep cuffs

This season the sweater has gone to war, but the frock it leaves behind it is proving itself equal to the emergency. In fact, when the frock is of gingham, as is frequently the case, it is apt to make itself so charming both in colour and design that one is glad it is not doomed to be even partly hidden



(Below) Silk gingham is a compromise between the extravagance of other years and the simplicity of to-day, but when it is made into a frock like this it seems to prove again that compromises are often wholly satisfactory affairs. Besides, after the initial cost of the material, it is as economical and practical as the most democratic cotton fabric

(Below) It takes a bit of genius to begin with the simplest of materials—a piece of striped percale—and end with an elaborate frock that one might wear to almost any festivity of summer days, but that it may be done is proved here without a question. Double ruffles make the crisp collar and cuffs that are important ends of a perfect dress



collar and turn-back cuffs are of white batiste trimmed with hemstitching. A narrow yoke forms the top of the skirt and runs into a panel at the front of the bodice. These lines and the lines of the side fastening are accentuated with narrow pipings of brown silk, and brown silk covers the buttons. A brown silk ribbon sash marks the waist and ties in a large bow at the back, as one may see from the front.

STRIPED PERCALE

The twin sister to gingham is printed cotton or percale, and much may be done with this spotted or striped material. In the design at the lower right on this page, striped percale is used to obtain an almost elaborate effect with only white linen collar and cuffs for trimming. The frock lies in slim straight Chinese lines with pleated-in fulness hidden beneath the broad panels of the skirt. Each one of these panels is outlined with a band of the striped material with the stripes running horizontally. The frock is shown in pink and grey stripes on a white ground, and it is charmingly quaint and old-fashioned. It fastens at the back of the long-waisted bodice; a ribbon sash marks the waist and adds a feminine touch with its loosely fluttering ends.

The woman who wishes to make charming appearance in her frocks for summer and do so on a war-reduced income, can make no wiser choice than these gingham and percales. They will serve her excellently on many occasions.



WHEN A YOUNG WIFE GOES TO CAMP

"WHAT shall you wear when you go down to camp to see Tom?" asked one war bride of another. "Oh, any old thing,—sports clothes, of course," was the answer.

The misguided little wife proved by her reply that she was neither a regular Army girl nor a woman of the world. Otherwise she would never have made such a mistake as to place unfortunate Tom at a disadvantage from the moment she arrived in camp in unsuitable and carelessly adjusted clothes. It is possible that he had talked about her to his superior officer, who perhaps had been considering the young man for promotion—and then she arrived. And Tom, however ardent, sees her through other eyes, and she is found wanting because of her appearance.

HOW ONE SHOULD DRESS

The regular Army woman never undervalues the importance of her appearance in her husband's camp; she is always becomingly dressed for the part, for it is in her power to help or hinder his career. Although this may seem a rather exaggerated statement to make, it is nevertheless true. Every young woman with a husband in camp should follow the advice of the experienced Army woman who

The Important Things to Take Have Been Carefully Chosen, from Comforts for the Men to a Wardrobe of Suitable Clothes



With a thin blouse and a silk skirt, an overblouse of navy blue rajah silk trimmed in pale grey has more charm than a sweater; The Sports Shop for Women

room in her luggage soon convert her rooms at the inn into a home-like apartment, and a tea-basket, some flowers, and various goodies may also be imported from home. The woman who wishes to be popular with both her husband and his regiment must think not only of herself and her appearance, but of what she can do to add to the men's comfort and happiness.

Clothes, conversation, books, and amusements should all be as far removed from "war" as possible. There are ever so many things that one may take to camp with slight trouble. Entertaining and lively short stories, and particularly detective stories, are the most popular ones among these men whose leisure hours are few and far between. For dainties, salted nuts and dried fruits, such as stuffed prunes and figs, will be welcome to the soldiers instead of the inevitable chocolates with which they are often surfeited. The small individual mince pies are better than larger pies, which become stale if not eaten soon after cutting.

THINGS THE MEN WILL LIKE

If the camp is near enough so that one may go there from town by motor, there are still other things that may be taken to the



The formal evening gown for official functions is a charming arrangement of black satin and black tulle with crystal bead ornaments; from Hardy

says, "Be, of course, shipshape and trim, but never neglect to be as feminine as possible. Above all else, avoid anything that suggests the military style. The men are surfeited with it and prefer to refresh their eyes with something besides khaki. And as for the Sam Brown belts, it is the height of bad taste for women to affect them."

Notwithstanding these restrictions, however, there is wide choice in charming tailor-made clothes for travelling and sports clothes to wear when tramping about the country. The photograph at the upper left on page 56 shows a feminine adaptation of the military overcoat which will be found useful. This English model of thick soft fleece is so warm that it needs no lining except in the shoulders and the sleeves. It is three-quarters length and roomy enough to wear over a suit or sweater. This is the same coat used by women overseas.

AN ENGLISH SPORTS SUIT

A typical English walking, golfing, or shooting suit that would be a valuable addition to any camp wardrobe is shown at the lower right on page 56. It is of warm brown tweed with patch pockets and a general air of trim comfort and ease. For sports and country wear, it is admirably designed. It is important, too, that one should be well shod. Owing to constant traffic, the roads about a camp are always muddy or dusty; stout boots, rubbers, and rubber-soled shoes should therefore be included in the camp wardrobe. The smart woollen stockings or spats are also preferable to cobwebby silk stockings and high heels for morning wear.

There should be an afternoon frock for review or for tea in the tents, for on these occasions it is a compliment to wear one's prettiest clothes.

Apropos of tea, the clever young woman can give some charming little parties for her husband and his fellow officers. A few chintz covers that take up scarcely any



This war-time evening gown for informal dinners combines Chantilly lace and satin and silver brocaded ribbon most becomingly; from Hardy



Hugh Cecil

This feminine adaptation of the military overcoat, an English model, will prove as great a comfort in camp as it does to women overseas

men. It is an easy matter to strap a lunch-box on the back of the car, and excellent ones are made just for this very purpose. Some are sketched on this page. They are divided into convenient compartments lined with tin to hold sandwiches and cakes, and they contain thermos bottles for hot and cold beverages. One wise woman always takes along a fireless cooker containing some delicious hot dish. Needless to say, she is popular not only with her husband, but with all his company.

Wise gifts are the sleeping-bag for chilly nights, and also the chamois waistcoat that is warm but less cumbersome than the sweater. And one can never give too many socks or handkerchiefs. It is remarkable how often the important small detail will escape the attention of many women who are devotedly collecting comforts for the men in the camps. For instance, a victrola with innumerable records and costly ones, too, will be presented to a camp, yet no one will remember to send some packages of needles.

A CAMP WARDROBE

Now for the wardrobe that must be taken to camp. For her arrival, the Army man's wife should be dressed in a tailored suit. It is not always an easy matter to find a strictly tailored suit, "not too mannish and just a little feminine," but one has been

discovered in a shop that caters to young women who demand these characteristics in their clothes. This suit of navy blue gabardine is sketched second from the right at the bottom of the opposite page; its colour and material make it especially desirable for the young matron and for summer travel. The coat has excellent tailored lines and a long and narrow shawl collar of the same material that reaches to the belt and fastens below with three buttons. Lines of stitching starting at the collar run to the pockets at either side of the front in a most original way. The patch pockets button up the middle with covered buttons of the material. A narrow belt outlines the waist, and the skirt, which is plain and narrow, has its fulness shirred under a wide straight belt.

The smart sailor-hat that accompanies the suit has a high straight crown and a short brim. It is very different from the sailor-hats seen these two seasons past. Two shades of straw, blue and buff, are woven together, and a band of soft navy satin is draped about the crown. A simple veil of open mesh, sparsely spotted, white doeskin or suede gloves, and high laced boots in either Russia calf or dull kid complete the costume. It is a matter of taste whether the shoes are high or low, so long as they are Cuban heeled and are of the walking variety. The blouse may appropriately be of white handkerchief linen, crêpe de Chine, or French flannel, and either high or low at the neck.

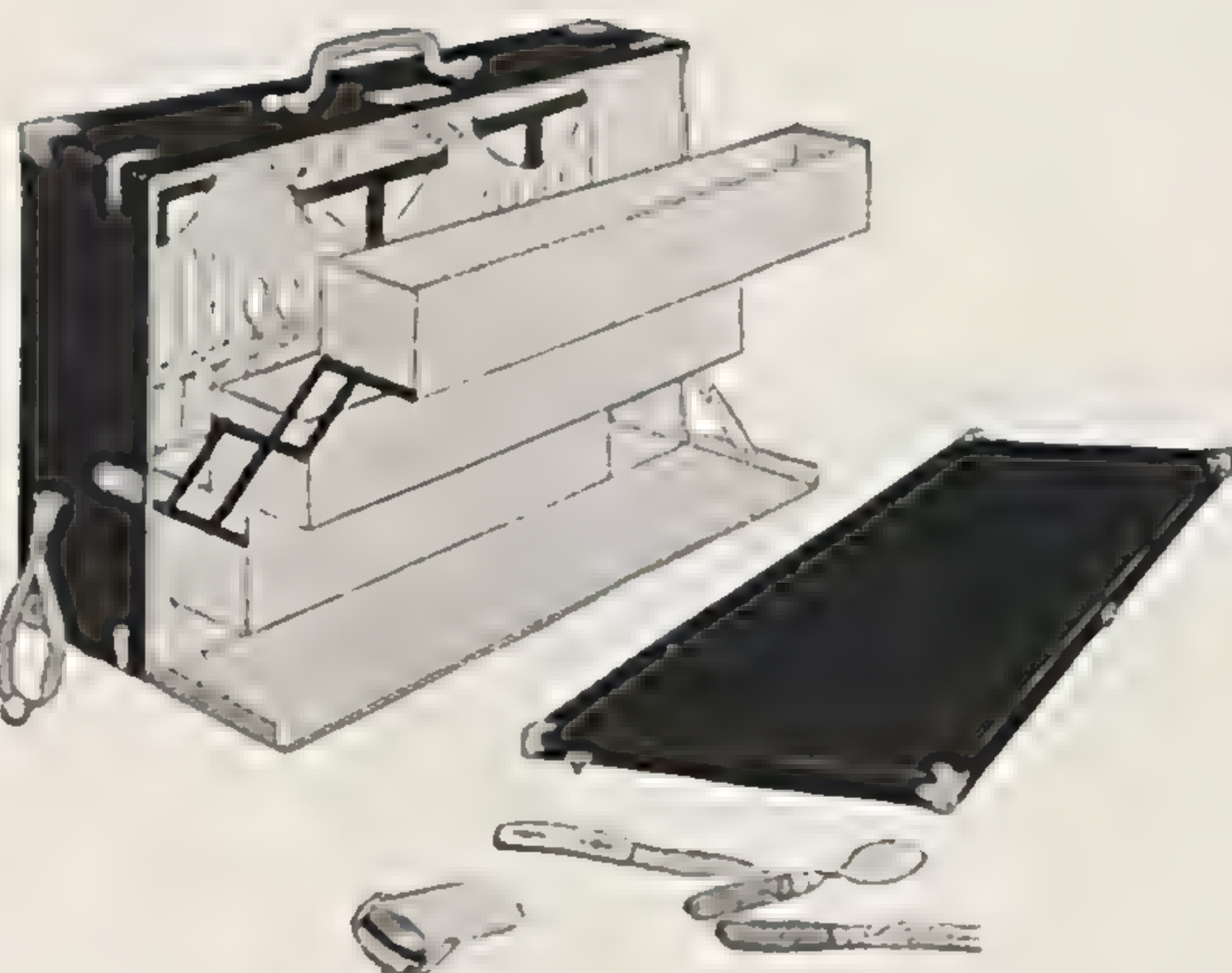
If one goes by motor, the travelling clothes may be a bit different. The sketch at the lower left on the opposite page suggests an appropriate and attractive costume. A short-brimmed

hat in a dark brown shade has a dark brown chiffon veil that is fastened to the top and caught into a narrow band of silk around the neck. The practical motor coat is made in a deep tan wool jersey and trimmed with wide bandings of the same material in navy blue. It has loose easy lines, widening from the shoulders and slightly circular around the bottom. The sleeves are made from a long shoulder line and are wide and loose at the wrist. The coat has no belt, but at either side the fulness is shirred in under the arms at the waist. When it is fastened, the collar drapes about the neck, and the panels button over in double-breasted fashion. This coat is especially smart in colour and line and at the same time extremely practical, as it is of that ever-wearing wool jersey that collects neither spots nor dust. With this coat is worn a costume of light tan French flannel including blouse and sports skirt. The sleeveless sweater worn over this is of navy blue wool jersey striped in tan. Upon arrival one may dispense with the chiffon veil and motor coat and be dressed for a walk about camp. French flannel is a most serviceable material for the blouse and skirt. It wears much longer than linen or sports silks, as it does not need laundering quite so often. Laundry is another point which must be considered in planning a wardrobe for camp, where one must be prepared for many slight inconveniences.

A COSTUME FOR SPORTS

Another sports costume is shown in the lower right-hand sketch on the opposite page. A simple blouse is of fine handkerchief linen in pale yellow with white linen collar and cuffs. The navy blue satin tie under the high turn-over collar is most unusual; it is made with a loop at the front, and it

The guest who arrives by motor will be doubly welcome if this narrow box of glazed leather is fastened on the running-board of the car. It is covered with oilcloth of any desired colour or check, and enamel ware dishes and nickel knives, forks, and spoons are provided for six; 9½ by 26½ inches; from Wanamaker



A glazed leatherette box with two thermos bottles and covers for six is strapped on the back of the front seat. The three tier boxes pull out to a level, and the removable cover hooks on top for a table. The case shown in front carries the waterproof match-box and the folding metal knife, fork, and spoon; from Crook and Company



Hugh Cecil

A real English sports suit of tweed that is admirably designed for tramping moors and country roads is invaluable at camp

fastens in the back. The plain sports skirt of white-pongee silk has seams which run over wide patch pockets at either side. A wide brimmed sailor-hat is worn with this costume; it comes in dark navy blue milan straw with tiny taffeta rosettes placed close together about the crown. This costume is smart and quite complete enough to wear with or without a sweater. However, if one prefers a sweater, one of those overblouses which come with or without sleeves would be charming. One in navy blue rajah silk outlined with pale grey silk is sketched at the top of page 55. It slips on over the head, and the collar and wide V at the neck are of grey silk. The back and front hang in two loose panels with openings at either side, and the back panel is several inches longer than the front. The crushed belt fastens at one side. This blouse may be worn over a softer one of chiffon or crêpe de Chine, and it is appropriate with a skirt of silk.

Even in a camp one must have an afternoon dress in which to make and receive calls. The sketch at the top of this page shows a youthful frock of pale yellow marquisette trimmed with narrow tabs of white marquisette; it is charmingly wearable and not at all expensive. The narrow collar is of organdie, and the sash which ties at one side of the back is of navy blue silk ribbon. This dress is worn over a dainty slip of white batiste run with lace or a straight and simple slip of white silk which is, perhaps, still more charming. The costume is completed by a simple afternoon hat with a thin veil for protection from the wind. The wearer should also remember to take a scarf or a summer fur against the chill of the early evening.

AN EXQUISITE TEA-GOWN

As we have said before, a tea-gown is one of the essentials of a camp wardrobe, for the visitor must look charming in her temporary home at the inn. The tea-gown sketched second from the left at the bottom of this page is a combination of rose, white, and silver. The long



A youthful model for the indispensable afternoon frock is pale yellow marquisette with tabs of white, worn over a dainty slip

straight slip of oyster white satin is caught in at the waist with a narrow white satin cord. Over this slip is worn a slightly draped coat of rose chiffon with its outer edges trimmed with tiny balls of silver cord.

It is not difficult to find a suitable frock for the informal dinner at the hotel or inn, now that lace, either black, white, or grey, has come into fashion, and for summer there could not be a prettier one. The gown sketched at the lower right on page 55, and especially designed as a war-time evening gown, uses fine black Chantilly lace over oyster white satin. Black and silver brocaded ribbon is draped about the waist, and the black satin shows a lining of white satin in its loops. The frock has long sleeves and is cut high at the back and rather low at the front. The skirt gives the impression of drapery; it is not draped, but so made that it folds about the figure and ends in uneven points. This is true of the underskirt as well as of the tunic. This dress could be copied in a number of charming combinations of lace over satin or silk, and if black is too sombre for the young bride, she may choose her favourite colour in almost any shade of lace.

AN EVENING GOWN FOR FORMAL AFFAIRS

While the visitor is at camp she may be required to attend a large official function. It is therefore well to include a rather formal evening gown in the wardrobe. A gown of net over silk or satin is really the most practical because, with very little care, it always presents a fresh appearance. The gown sketched at the lower left on page 55 is of black tulle over black satin and is trimmed with ornaments and tassels of white crystal beads. The net is softly draped over the shoulders in the style of a berth, and the overskirt of net hangs to below the knees. The black satin underskirt is long and is also veiled with tulle. Narrow bands of the satin run from the waist-line at the front over the hips and end under the long panel of the black satin which forms a short train at the back.

MODELS FROM THE SPORTS SHOP FOR WOMEN



The French flannel blouse and skirt, the sleeveless sweater, the jersey motor coat, and the veiled hat are all most practical



That thing of loveliness, the tea-gown, is of oyster white satin with silver balls edging the soft rose chiffon drapery



The trim tailored suit that she wears for travelling and arrival at camp is navy blue gabardine and distinctively plain



A yellow handkerchief linen blouse, smartly collared, and a plain white pongee skirt make this attractive sports costume



© Maurice Goldberg

It was Sophie Braslau who, on account of the illness of Alice Gentle, created the name part in that most successful of American operas, "Shanewis," by Charles Wakefield Cadman. At the initial production at the Metropolitan Opera House in late March, she was given an enthusiastic reception, and the all-American cast came in for very high praise

M A K E R S o f M U S I C

THE Metropolitan Opera House, in producing two short American works near the close of its season, brought joy to the many who wish that some measure of pre-eminence should come to America in the arts of peace. The joy was, indeed, measurably greater than that afforded by similar attempts in the past. Charles Wakefield Cadman's two-act opera "Shanewis," and Henry F. Gilbert's short ballet, "The Dance in Place Congo," are not great works. But each is a respectable attempt to meet the practical conditions imposed by the opera house, and each contains music which is very pleasant to hear. The latter work, indeed, must be regarded as the most successful effort which any American composer has yet made for operatic use.

A PATRIOTIC DESIRE FOR NATIONAL OPERA

The several productions which the Metropolitan and Chicago and Boston companies have accorded to American operas are the result of a fairly coherent propaganda which has been ardently carried on in musical circles for some years past. It was a propaganda in which old-fashioned patriotism, as apart from purely

The Long Road to Distinctive American Opera, Was Marked This Year by Two Short Works, "Shanewis" and "The Dance in Place Congo"

By HIRAM KELLY MODERWELL

musical considerations, had a goodly share. The loyal American did not enjoy admitting that his country had to fetch much of its art from Europe in ships. It was not pleasant to confess that in operatic matters New York was a suburb of Milan. In painting and sculpture, indeed, America has held up very nicely in comparison with Europe. In the field of the theatre, she has, in the last ten years, nourished a deal of vigorous creative effort which at its best may not unreasonably be compared with that of Europe. In literature, especially in the domain of the novel and the essay, the comparison has been not nearly so complimentary. But in music, which is perhaps the "finest" of all the fine arts, there could be no comparison at all. To London, American music meant

typically Prussian. The record of the performance is a part of diplomatic, decidedly not of musical, history. It may or may not have achieved its political purpose, but it certainly added nothing to the fame of the American composer in Europe. The Germans, whose good opinion, at that time, we rather craved, dismissed us once more as soulless dollar-chasers.

IMPORTED ART

This accusation, which rolled in upon us with every mail from Europe, really hit a sensitive spot. On the face of the record, America bore too close a resemblance to imperial Rome for our own peace of soul. Here we were, incapable

(Continued on page 68)

S E E N o n t h e S T A G E

A New Theatre and

Several New Plays

Deserving of Praise

By CLAYTON HAMILTON

AT the opening of Henry Miller's Theatre on the night of April 1, the actor-manager made a curtain speech in which he said, with an ingratiating smile, that a new theatre in New York had ceased to be an event and had become an almost weekly incident; but the distinguished auditors who listened to this witicism knew in their hearts and told him with their hands that the dedication of a theatre such as this is an event that does not happen once a year, nor more than once a decade; for indeed this playhouse is by far the most beautiful building of its kind in all New York, with the single possible exception of the Little Theatre. In a high sense, it will do good to "the man in the street" merely to wander in from the street to such a home as this, where he will find himself environed hospitably with a hundred unobtrusive evidences of good breeding and impeccable æsthetic taste that are most welcome.

A TEMPLE OF GOOD TASTE

The building, the furnishings, the curtain, and the decorative schemes were designed by Paul R. Allen and Harry Creighton Ingalls; and, in this connection, it is pleasant to remind the public that the latter was also the architect of the Little Theatre and the Neighborhood Playhouse. It is difficult to understand why the names of authors and actors should be trumpeted daily in the press and the names of architects ignored; and it is only fair to Harry Creighton Ingalls to insist upon a proper recognition of the lovely work that he has done, in recent years, as a servant of the theatregoing public. The greatest of all playwrights said something about "sermons in stones"; and this

(Continued on page 92)



Alfred Cheney Johnston

Grace George, whom New York has sorely missed this season, made a brief return to Broadway in the benefit performance given at the Metropolitan Opera House, by the Bankers' Association, in aid of the Stage Women's War Relief. At the benefit, which was given instead of the annual dinner of the Association, Miss George played two scenes from the immortal "School for Scandal." Her own theatre, the Playhouse, is used by her fellow actresses for their Sunday night entertainment for the boys in khaki and blue.

Henry Miller plays the part of a middle-aged gentleman returned after a long absence from America in the pleasant comedy, "The Fountain of Youth," by Louis Evan Shipman, with which the distinguished actor-manager opened his interesting new theatre on Forty-third Street. The photograph was taken in "the most comfortable smoking-room in New York"—in the new theatre.



Maurice Goldberg



Stagg

David Griffith, producer of "The Birth of a Nation" and "Intolerance," has completed a third picture, "Hearts of the World," which is now running at the Forty-fourth Street Theatre. The entire picture, which required eighteen months for its completion, was taken in France, and many of the scenes were taken in the recently recaptured French village of Ham. Both the French and British governments cooperated in the making of the war scenes, many of which show French and British soldiers and German prisoners. In this scene, refugees, posed by real inhabitants of the devastated country now again in German hands, are shown sheltered from the enemy in a half-ruined church

THE NEW FILM, "HEARTS OF THE WORLD," IS
A LOVE STORY OF THE WAR TAKEN IN FRANCE
AND SHOWING MANY STIRRING WAR SCENES



Hoover Art Studios

The early part of the picture shows many scenes of typical French village life before the beginning of the war and introduces the audience to The Girl, played by Lillian Gish, and The Boy, played by Robert Harron

The Girl, grief-stricken, wanders out into the battlefield, where she finds The Boy. He is not dead, however, and in the course of the story he returns, disguised as a Prussian, in time to save her from the enemy



Hoover Art Studios

ART

By MARION E. FENTON

FOR those artists who, having for years turned their backs upon America as a place of unrest too fraught with commerce and industry to furnish inspiration or be conducive to their art, had fled to Europe for that peace and serenity which has long been recognized as essential to the greatest achievements of art, the tables have been turned. Now, after prolonged absence in Europe from which they often sent us splendid examples of their work, war has changed the balance for them and made not France and Belgium and Holland, but America, at least temporarily, the land of art to which they have returned. There has been much interest in watching the variations which changed environment from Brittany village to California garden has made in the work of these men. One of the interesting late season exhibitions is that which is being organized by some of these, until now non-resident Americans, under the leadership of Joseph Pennell, Walter Griffin, Paul Bartlett, and others, to show paintings and sculpture by artists who have but recently returned to this country after a prolonged absence. Among other artists invited to exhibit are Frederick Frieseke, Max Bohm, Richard Miller, and George Oberteuffer.

AN INTERESTING EQUESTRIAN STATUE

A group of exceptional merit which has been recently modelled is that for "The Francis Asbury Memorial," to be placed in Washington, D. C. This statue, the work of Augustus Lukeman, is an equestrian statue of Bishop Asbury. It is not a stereotyped and expected group composed of prancing horse and alert rider, but a sympathetically felt and modelled figure of the lean old circuit rider in broad-brimmed hat and long heavy cape, a gaunt figure settled into his saddle like a man who has made it almost his home. It is, perhaps, wrong to call it man and horse in describing the group, for so carefully thought out is the whole composition and so sympathetically is it felt that there is a unity expressed between them. The animal is not the thorough-

(Right) "In the Nursery," by Frieseke, is one of many pleasing bits of colour which the artist has found so often in nursery and boudoir



De Wilt C. Ward

An equestrian group of unusual distinction and fine modelling is that for the Francis Asbury Memorial, the work of Augustus Lukeman



(Left) Characteristic of his recent work, yet painted with greater success, is "Goldfish," by Richard Miller, shown recently at the Macbeth Galleries



Peter A. Juley

bred, but the common horse of the man who jogs along the country lanes and fords the streams, allowing the horse to follow its own sweet will while the rider, Bible in hand, is lost in reading or in meditation. In short, there is in the group an interpretation and an individuality which are far too rare in any statue and especially rare in an equestrian group. The conception of the old settled rider and the horse who understands his every mood is new and unprecedented. The underlying spirit of thought and of deep meditation is expressed in the calm of the figure, almost unconscious of the fact that his horse has for the moment stopped and with arched neck is rubbing its knee. The whole is most interesting; it is broadly modelled to emphasize the beauty of line and mass with a variety of shapes and shadows which make it of ever-fine and changing interest from every point of view. The Francis Asbury Memorial is to be erected by the Ecumenical Methodist Commission in honour of the American circuit-rider who, in 1771, became the leader of Methodism in this country as Wesley was in England.

AN EXHIBITION FOR FRENCH SOLDIERS

A much-heralded exhibition for the relief of disabled French soldiers was that held in April in the former residence of Colonel Cornelius Vanderbilt which was loaned for the purpose. While much of the work was selected from the exhibitions of the spring salons of Paris just before the war and was not entirely impressive, a careful study of it as a whole showed many interesting drawings and canvases. Among these were fifteen drawings by Ferdinand Gueldry who was delegated by the French War Department to record the atrocities in Belgium. The canvas which attracted the greatest attention was the figure by J. Berne-Bellcour, "The Fight for Liberty," which comes for presentation to President Wilson. The exhibition is for the benefit of those men whom M. Brioux has so aptly called "heroes without a halo."

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SEEN in the SHOPS

Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 19 West 44th Street, New York



Deep alternating tucks make interesting trimming for this white voile frock which may have its belt, cuffs, and surplice collar of rose, blue, or maize organdie with voile flutings; price, \$14.50



The blouse that one puts on in the morning will have a good influence on the day if it is as charming as this one. It is of voile with just a suggestion of colour in the stitching and in the edging of the flaring frilled collar; \$7.75



The old-fashioned patterned calico and the present-day style of this frock offer an attractive combination. That deep facing is of white piqué, and the collar and cuffs are of white organdie; price, \$18.75

THE fabrics of summer are always a delight, for they adapt themselves so well to all fashions. And they are particularly alluring now that the beruffled and distinctly feminine type seems firmly established again. Organdie, which last year was forced into second place by the overwhelming popularity of gingham, is now without doubt one of the foremost fabrics of the season; it is used not only for frocks, but for parasols, hats, blouses, and even separate skirts.

ATTRACTIVE FROCKS FOR SUMMER

The frock sketched at the lower right on this page is of organdie in tiny blue and white checks with narrow inserts of plain white organdie; the hem of the skirt extends to the first of these inserts. The blouse is quite unusual, as it folds back to show a quaintly tucked and frilled white organdie vestee; these narrow frills, as well as those on the cuffs and the collar, are of fine Valenciennes lace. The soft girdle of black satin fastens in a long looped bow. The checks may be had in rose or green as well as blue. This frock is carried in stock in misses' sizes and also in the regulation sizes to 36; larger sizes may be ordered within two weeks.

Charming as organdie undeniably is, there is really more practical wearing value in a frock made of less fragile fabric, and this practicality is one of the attractions of calico. The frocks sketched on this page at the upper right and the

lower left are both in calico—calico of older times in colours and patterns, but distinctly of the present day in design. The dress at the upper right is in black with tiny figures and dots in white and a deep facing of white piqué; the collar and cuffs are of white organdie. This may also be had in mustard colour and white. Sketched at the lower left is a dress of mustard coloured calico with black dots and tiny red and black flowers scattered all over it. The collar and vest and the edges of the scant tunic and of the blouse are of white piqué. This frock is also made up in black.

The frock at the lower right on the opposite page is of rose and white linen. Narrow pipings of the colour are used on the belt, collar, and cuffs and to outline the armholes. Bits of black ribbon slip through large buttonholes at the throat, while others at the wrists keep the flaring cuffs in place. In lieu of rose one may have a lovely shade of old-blue.

SIMPLE AND BECOMING STYLES

An interesting use of alternating tucks is shown in the white voile frock sketched on this page at the upper left. The surplice collar and cuffs, as well as the belt, are of organdie, white if desired, but most attractive in rose, blue, or maize. The narrow fluted ruffles are of voile.

The shirt-waist frock sketched at the lower left on the opposite page is literally a shirt-waist and skirt, for the two parts are finished separately, and the



(Left) This purse of striped moire silk is beautifully lined and fitted; \$9.94. The tasseled suede purse is of the new lantern shape; \$6.75

This organdie frock has among its charms a tucked and frilled vestee and a black satin girdle. The hem extends all the way to the plain organdie insert; \$21.50

The frock of calico, which wears so well, has all the advantages of being practical and fashionable, too. This one has two tunics and a piqué vest; \$18.75



skirt may be worn with other blouses. The entire costume is of crêpe de Chine in white, navy blue, rose, or old-blue, with white collar and cuffs. The belt slips through straps at the sides and is fastened, as is the rest of the frock, with heavy pearl buttons. The quality of crêpe de Chine used in this frock is extremely good and will withstand any amount of laundering.

Blouses to wear with sweaters and sleeveless jackets, as well as separate skirts, are an important part of the summer wardrobe. The blouse sketched at the left in the middle of this page is of organdie. Rows of pin tucks give the effect of a cross-barred weave, and the interesting cowl collar ends in points in the back. This blouse may be had in flesh colour or white.

SMART BLOUSES

Another type of blouse is sketched at the right in the middle of this page. This is also of organdie—but with a cross-barred weave with plain organdie for the collar and cuffs. A narrow black ribbon laces the diminutive yokes together.

The charming white voile blouse sketched in the middle of the opposite page has the faintest suggestion of colour in the stitching of the tucks, the edging of the pleated frills, and in the silk loops for the pearl buttons. It may be had in lavender, Copenhagen blue, or rose. An interesting feature of this blouse is the use of a small fitted neckband to which the frilled collar is sewed,



Pin tucks give this organdie blouse a cross-barred effect. It has an unusual cowl collar ending in points at the back; flesh pink or white; \$2.95



This batiste blouse with real filet lace trimming is hand made and of excellent material; \$5.50. Georgette crêpe, \$8.50. Made with Irish lace, it is 50 cents less in each case



A welcome companion for separate skirts and sleeveless jackets is this blouse of cross-barred organdie laced at the front with a black ribbon; \$2.50

giving it a most becoming flare. These two blouses last mentioned come in sizes 32 to 38 inclusive and may be ordered in larger sizes within two weeks.

The batiste blouse of excellent materials sketched at the top of this page is hand made and trimmed with real filet lace. It is of exceptional value at its price of \$5.50. In Georgette crêpe with filet lace, this blouse may be ordered for \$8.50; if the trimming is Irish lace, the price is in each instance 50 cents lower.

A NEGLIGÉE AND TWO PURSES

The pink taffeta negligée sketched at the bottom of this page is designed on comfortable and convenient coat lines. It is tucked and frilled and tied about with a soft fold of the silk. Besides pink, this also comes in blue taffeta.

A convenient accessory for the street costume is a flat-topped purse of lantern shape in a fine quality of brown or grey suède; this is shown at the right in the sketch at the bottom of the opposite page. It is lined with faille and fitted with a change purse and mirror. The tassel is of heavy silk.

To complete an attractive afternoon costume, the purse shown at the left in the same sketch is extremely smart. Black moire silk with a dark blue and a black satin stripe is lined with a soft shade of peach coloured faille silk. The fittings—coin purse, mirror, and a small pocket for a powder-puff—are all exquisite in finish.



This shirt-waist frock of crêpe de Chine is extremely serviceable, for the blouse may be worn with other skirts and the material is prepared to be laundered any number of times; \$22.50



A linen frock that starts out to be white changes to old-blue or rose for almost all of the skirt, with pipings to match. Black ribbon bows close the collar and hold the cuffs; \$18.50



SOME SUGGESTIONS FOR THE
COUNTRY HOUSE BEDROOM, DIN-
ING-ROOM, AND ENTRANCE HALL

PAINTED FURNITURE AND REPRO-
DUCTIONS FROM OLD DESIGNS
ARE CHARMINGLY ARRANGED

(Below) The country house bedroom is a quiet restful chamber with painted furniture in soft colours. In a well-lighted place stands a dressing-table of Adam design in lavender and grey; top, 25 by 65 inches; \$185. The toilet mirror is a well-proportioned one; \$115. Then there is a dressing-table bench, exquisite in shape and covered with muslin; \$50. Still other furniture that would combine with this dressing-table is available



(Below) Half the charm of furnishing a country house is the choosing of painted furniture. It may be had in most attractive designs and any combination of colours. The buffet and the armchair shown below are part of a grey green set with a design of blue and yellow flowers. This is a particularly happy colour combination, as it is cool looking with no suggestion of drabness. Rush-seated armchair; \$22. Buffet, 46 inches long; \$85



Mattie Edwards Hewitt

This grouping holds suggestions for the entrance hall of the country house. The walnut console table is of antique Tuscan design and is one of a pair priced at \$275. The chairs, grey green with rush seats and gold decorations, are from an old Abruzzi design; \$58.50 each. The Louis XVI architectural painting is one of a pair priced at \$525

(Below) This painted bedroom set is lovely in Venetian blue with harmonious decorations, or it may be had in any other colour. The bed is from an old English design; \$60. Chest with four trays and two drawers; \$115. Bedside table; \$25. Lamp and shade; \$12.50. Dressing-table with round mirror; \$80. Rush-seated stool; \$20. Rush-seated rocker; \$25. Hand-braided wool rug, 5 by 9 feet; \$63

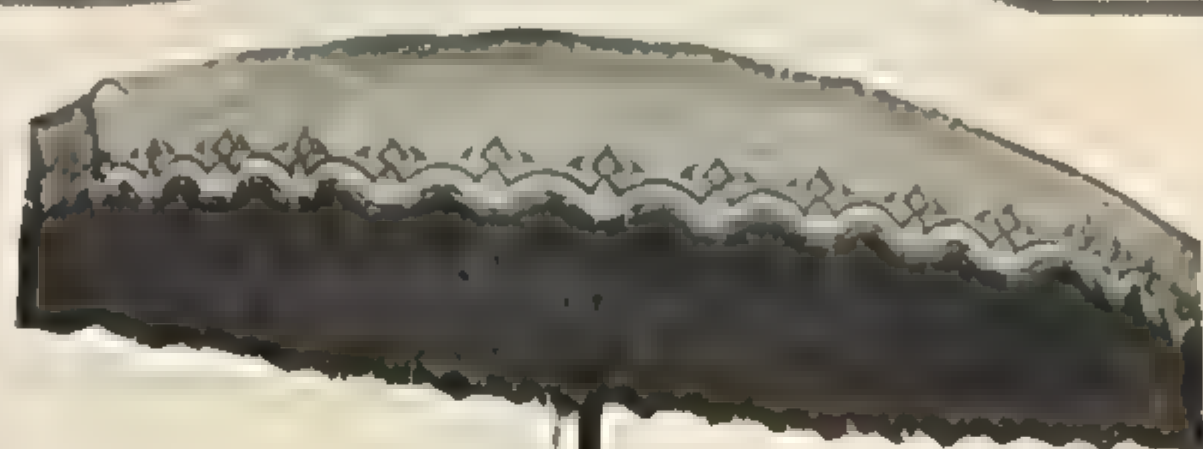




VERANDA
FURNITURE
THAT MAKES
INTERESTING
USE OF COOL
COLOURS



This unusual English cane furniture combines black with natural colour; armchair at left with openwork design, \$23.25; chair at right, \$42.25; glass-topped wicker table, 18 in. wide; \$21.75. Iron window-box from old Italian design, 5 ft. long; price, \$75. Capri wall-bracket, \$8; yellow bird-cage with blue tassels, \$35. Tall Capri jar, \$25. Garden sticks from 75 cents up



The lead wall decorations and the figure called "The Archer" are beautifully modelled. As they come from France, only a few are available; decorations, \$180 a pair; figure, \$200. The arrangement of carved oak flower-stands of old French design has great distinction; \$85 each. The furniture of pale green iron withstands outdoor weather; table, \$40; chairs, \$5 each

(Right) This great umbrella of white awning cloth, which may be attached to the iron table, provides an inviting sheltered place on the lawn for warm days. It has a green design and green fringe; \$35. The iron chairs, as well as the table, are collapsible and have white cloth covers to match the umbrella; \$4.25 each; covers, \$3 each. Table, \$18.50; table-cover, \$9.50



(Below) A terrace with pale green furniture reproduced from an Armenonville design is a pleasant place to take afternoon tea. Table with perforated top, \$50; armchairs, \$30 each; chairs, \$18 each; wrought-iron stand, \$45; purple Venetian glass fish-bowl, \$25. Reproductions of old stone baskets for fruit, \$50 each. Set of green Italian Detuta ware, 15 pieces; \$30



Mattie Edwards Hewitt



White voile embroidered in old-blue thread and trimmed with old-blue ribbon bows and china buttons, makes a frock for the days when it's almost too hot to play



(Above) The awkward age used to be from twelve to sixteen, but middie blouses have changed all that. This one, of old-blue linen with white linen collar and cuffs braided in navy blue, has all the good points of the regulation blouse and gives a much more graceful effect. It is stitched in navy blue, and the straight band at the bottom forms two pockets

(Below) This slip-on middie blouse of white linen with bands of navy blue linen, would be equally effective in tan and brown linen. It is made with a panel, back and front, and a sash which ties in the back. A blouse of this sort is quickly put on by the young person whose day is so full of pleasures from morning till night that there is little or no time left for dressing



When one is too old to play in the sand, one may grace the beach in a frock of dimity, printed and piped in yellow, with a gilet and collar and cuffs of dainty white dimity



Any properly trained grandmother or aunt could make this bright red tatting for a white linen frock on tailored lines.



The YOUNGER GENERATION



Of percale as fresh as a May morning is this frock of white with lilac dots. There is a narrow belt to hold the fulness in place

VOGUE PATTERN SERVICE



Frock No. J4276. This frock illustrates a new way to achieve both the becoming surplice line and the much-favoured new side-draping



Waist No. J4280. Skirt No. J4281. A charming dinner dress of black satin has a snug separate bodice and a skirt with the new and becoming cascade draping at the side back



Frock No. J4277. For the tea or the informal dinner frock, lace may be combined to advantage with Georgette crêpe or with satin



Frock No. J4278. This two-piece skirt shows a new way to combine materials; the separate waist may be made of a third material

THE patterns on this and the following pages are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified.

Vogue patterns are 50 cents for each waist, suit coat, skirt, smock, lingerie, or child's pattern; \$1 for complete costumes, one-piece dresses, separate coats, and long negligees. An illustration and material requirements are given with each pattern. When ordering Vogue patterns by mail, please state size.

VOGUE PATTERN SERVICE

19 West 44th Street, New York City

Vogue patterns may be purchased at the Vogue Pattern Rooms and at the shops listed below:

NEW YORK CITY: B. Altman & Co., Fifth Avenue and 34th Street; Vogue Pattern Room, 19 West 44th Street

BROOKLYN, N. Y.: Abraham & Straus

NEWARK, N. J.: L. Bamberger & Co.

ATLANTIC CITY, N. J.: Braunstein-Blatt Co.

PHILADELPHIA: Vogue Pattern Room, Empire Building (Room 304), 13th and Walnut Streets

LANCASTER, PA.: The Donovan Co.

RICHMOND: The Gift Shop, 320 East Grace Street

ATLANTA: The Smart Shop, Conally Building (Room 203)

BALTIMORE: The Jennings-Thomas Shop, 526 North Charles Street

PROVIDENCE: Gladding Dry Goods Co.

BOSTON: Vogue Pattern Room, 149 Tremont Street (Room 605)

BUFFALO, N. Y.: Flint & Kent

PITTSBURGH: Joseph Horne Co., 5th and Penn Avenues

CLEVELAND: Halle Brothers, Euclid Avenue

CHICAGO: Vogue Pattern Room, Stevens Building (Room 932), 20 N. Wabash Avenue

GRAND RAPIDS, MICH.: Friedman Spring Dry Goods Co.

ST. PAUL: Maunheimer Bros.

LOS ANGELES, CAL.: Bullock's

SAN FRANCISCO: Vogue Pattern Room, 233 Grant Avenue, Joseph Building

SEATTLE: The Griffin Specialty Shop, 1602 Second Avenue

LONDON, E. C., ENGLAND: Vogue Pattern Room, Rolls House, Brems Building



Frock No. J4279. The straight skirt may be of taffeta or of lace flouncing; the quaint bodice cut on kimono lines is in but two pieces



Frock No. J4273. The simulated bolero front, the detail of the cuff, and new sleeve make this an attractive model for foulard or shantung combined with either Georgette crêpe or organdie



Waist No. J4274. Skirt No. J4275. The sleeveless overblouse and the guimpe are included in one pattern. The simulated slash gives adequate width to the two-piece skirt



Waist No. J4272. Skirt No. J4029. An overblouse boasting a new collar and a new belt arrangement would be a good model for gingham, jersey, or gay sports silk



Waist No. J4271. Skirt No. J4029. The sleeveless overblouse and tunic are cut in one and may be worn over a separate guimpe of organdie. Both are included in the pattern

FROCKS SMART, WELL CUT, SIMPLE TO MAKE,

AND ESSENTIAL FOR THE SUMMER WARDROBE



Waist No. J4132. Skirt No. J4133. A coat-dress of satin, taffeta, or shantung is as smart as it is practical. It needs only 3½ yards of 54-inch material



Frock No. J3965. One way effectively to combine crêpe de Chine and foulard to ensure slim lines. Only 4⅝ yards of 54-inch material are required



Waist No. J2498. Skirt No. J2499. Every one needs a well-cut waist and skirt of crêpe de Chine with organdie collar and cuffs, for morning wear



Waist No. J4091. Skirt No. J4092. A separate waist and skirt assume a costume effect when cut on these smart lines from but 3 yards of 50-inch material



"There is the feast that I crave!
What worry and bills it will save!
Such nourishing fare without labor
or care—
I'll hardly know how to behave!"



Does it pay to make soup at home?

Figure it out for yourself. Figure it on the basis of *real* economy.

Good home-made soup means retail prices paid for materials. It means labor and time used in buying and preparing them, fuel consumed in cooking them. Yet after all this bother and expense you have nothing better—nothing more appetizing and wholesome than

Campbell's Vegetable Soup

This gives you all the home-made quality without the trouble and fuss.

We make the rich nourishing stock from selected beef. We include high-grade vegetables in well-balanced variety—potatoes, carrots, rutabagas, baby lima beans, small peas, green okra, Country Gentleman corn, Dutch cabbage and a puree of fine tomatoes.

We add alphabet macaroni, barley and rice, with a touch of leek, onion and sweet red peppers. Also

parsley, celery and appropriate seasoning. A highly nutritious and health-giving combination.

Fuel costs money. Every hour you cook home-made soup adds to your coal bill or gas bill. *Campbell's Vegetable Soup* comes to you already cooked. You can heat it ready to serve in *three minutes*. No labor. No uncertainty nor delay. And no home kitchen can produce a soup more palatable and satisfying.

Let your grocer bring you a dozen or more at a time, and save delivery cost, disappointment and delay.

21 kinds

12c a can

Asparagus
Beef
Bouillon
Celery
Chicken
Chicken-Gumbo (Okra)

Clam Bouillon
Clam Chowder
Consommé
Julienne
Mock Turtle

Mulligatawny
Mutton
Ox Tail
Pea
Printanier

Tomato
Tomato-Okra
Vegetable
Vegetable-Beef
Vermicelli-Tomato

Campbell's SOUPS

LOOK FOR THE RED-AND-WHITE LABEL

WALPOLE BROS.

Irish Linen Manufacturers
373 Fifth Avenue, New York
MAY SALE Irish Household Linens
NOW PROCEEDING Sale List on Application



The above articles are indicative of the character of merchandise WALPOLE BROTHERS are offering during their May Sale. The goods quoted with monogram are laundered and boxed.

	With Monogram	Without Monogram		With Monogram	Without Monogram
	Sale Price	Sale Price		Sale Price	Sale Price
Table Cloths, 2 1/4 x 2 1/4 yds.	\$18.00 ea.	\$14.85 ea.	H. S. Tea Cloths, 45 x 45	\$8.65 ea.	\$7.25 ea.
Napkins, 27 x 27 ins.	27.50 dz.	17.50 dz.	H. S. Tea Napkins, 14 x 14	25.90 dz.	18.90 dz.
Plain Hemstitched Sheets (linen) 2 x 3 yds.	25.25 pr.	22.50 pr.	Plain Hemstitch All Linen Guest Towels	12.00 dz.	5.25 dz.
Plain Hemstitched Sheets (cotton) 2 x 3 yds.	11.45 pr.	8.75 pr.	All Linen Hemstitched Towels (stripe design), 18 x 36 ins.	22.65 dz.	13.50 dz.
Plain Hemstitched Pillow Cases (linen)	6.60 pr.	5.00 pr.	Hemstitched All Linen Towels (Bird Design)	31.65 dz.	22.50 dz.
Plain Hemstitched Pillow Cases (cotton)	4.55 pr.	2.95 pr.	Filet Luncheon Set	76.50 set	
Emb. Linen Sheets, 2 x 8 yds.	20.75 ea.	18.90 ea.	Turkish Bath Towels	17.55 dz.	10.80 dz.
Emb. Cotton Sheets, 2 x 3 yds.	10.95 ea.	9.65 ea.	Turkish Wash Cloths		1.50 dz.
Emb. Linen Pillow Cases, 22 x 36 in.	5.35 ea.	4.50 ea.	Glass and Kitchen Towels		4.50 dz.
(Cotton), 22 x 36 in.	3.55 ea.	2.70 ea.	Blankets, Single size	28.50 pr.	21.50 pr.
			Silk Covered Wool Comfortable, single size		25.75 ea.
			Sheer Bed Spread, 72 x 108 in.	24.00 ea.	19.00 ea.



Blouse No. 14269. This new blouse would be charming in Georgette crêpe with collar, cuffs, and set-in vest of organdie, filet trimmed

THESE PATTERNS PLEASANTLY SUGGEST THAT

THE SUMMER REQUIRES BLOUSES IN VARIOUS

STYLES AND NOW IS THE TIME TO PLAN THEM



Blouse No. 14120. Only 1 3/8 yards of 54-inch material are required to make this attractive waistcoat blouse, including the sleeves



Blouse No. 14270. The new organdie blouse may have crossed tucks and collar and cuffs of checked voile with Valenciennes lace trimming



Blouse No. 13963. This dainty blouse with a hand-tucked collar of becoming shape requires 2 5/8 yards of organdie, 40 inches wide

Técla Pearls *in long strands*

IF Técla Pearls are more beautiful in long strands than in the conventional short necklace, it is solely because they contain more pearls and thus afford a more liberal revelation of their charms!

Técla Pearl Necklaces
with Genuine Diamond Clasp
\$75 to \$350

T É C L A

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DREICER & CO

Jewels

FIFTH AVENUE at FORTY-SIXTH
— NEW YORK —

Jewels

THE VALUE OF JEWELS
CAN BE DETERMINED
ONLY THROUGH THE
HIGHEST CLASS OF EX-
PERT KNOWLEDGE —
DREICER & CO POS-
SESS THIS KNOWLEDGE
OWING TO THEIR VAST
EXPERIENCE IN HAND-
LING EXCLUSIVELY AND
AT FIRST HAND, PEARLS
AND PRECIOUS STONES
OF THE ORIENT —

DREICER & CO

Pearls

FIFTH AVENUE at FORTY-SIXTH
— NEW YORK —



Blouse No. J4196. For this blouse, but $1\frac{3}{4}$ yards of 40-inch material are required, with $\frac{5}{8}$ of a yard of organdie for frilled vest, collar, and cuffs

Blouse No. J3660. This plain and useful separate blouse has a becoming convertible collar; only $2\frac{1}{4}$ yards of 36-inch silk shirting are required for it



Blouse No. J3450. To make this dainty blouse, with its charming surplice lines, $2\frac{3}{4}$ yards of organdie 40 inches wide are necessary



THESE ARE SOME OF THE
BLOUSES AND SKIRTS THAT THE
SEASON ESPECIALLY FAVOURS

Skirt No. J4071. A skirt with low drapery needs but $2\frac{7}{8}$ yards of material 36 inches wide

Skirt No. J4156. Only $1\frac{1}{2}$ yards 54-inch material or $2\frac{7}{8}$ yards of 27-inch material are needed



Skirt No. J4060. A two-piece draped skirt needs $2\frac{3}{8}$ yards of 40-inch material. Skirt No. J4068. This skirt takes $2\frac{3}{8}$ yards of 50-inch material. Skirt No. J4116. For a skirt $1\frac{5}{8}$ yards wide, 3 yards of 40-inch material are required. Skirt No. J4062. It takes $2\frac{1}{4}$ yards of 54-inch material for this two-piece yoked skirt

Skin specialists and doctors everywhere agree that cuticle-cutting is ruinous



When you see how smooth and firm Cutex keeps your cuticle—how wonderful it makes your nails look, you will never go back to the old cuticle-cutting method

What happens when you cut the cuticle

When you cut or trim the cuticle, it grows tough, coarse and dry. It constantly breaks and causes hangnails. Read how you can have the most delightful manicure you ever had, without cutting the cuticle

EVERYWHERE skin specialists and doctors are warning people not to cut the cuticle. "Cutting is ruinous," they say. "Under no circumstances should scissors or knife touch the cuticle."

No matter how dry, rough and unattractive cuticle-cutting may have made your nails, with Cutex you can really transform them.

It is absolutely harmless, and removes surplus cuticle without injury.

One woman who wanted to have well-kept nails, sent for the trial Cutex Manicure Set "just for fun." When she saw how quickly Cutex smoothed away the uneven, broken skin around the base of her nail; when she saw her nails take on a shapeliness and symmetry such as they had never had before, she wished she had tried it sooner!



Photo © White Studio
Mary Nash, who is said to possess the most beautiful hands of any actress, says: "I don't see how I ever tolerated having my cuticle cut—Cutex makes my nails look so much better. They are really lovely!"

If you like snowy-white nail tips, apply a touch of Cutex Nail White (a soft, white cream) underneath the nails. Apply directly from its convenient pointed tube; then spread under evenly and remove any surplus cream with orange stick. Finish with Cutex Nail Polish.

Try Cutex once on your nails. When you see what an improvement the very first application makes, you will wonder how you ever got along without it.

You can secure Cutex, the cuticle remover, wherever high-class toilet preparations are sold. In 30c, 60c and \$1.25 bottles. Cutex Nail White is 60c. Cutex Nail Polish, in cake, paste, powder, liquid or stick form, is 30c. Cutex Cuticle Comfort, for sore or tender cuticle, is also 30c. If your store has not been supplied, order direct from us.

Enough for six "manicures" for 15c

Mail the coupon today with 15c (10c for the set and 5c for packing

and postage) and we will send you a trial manicure set of Cutex preparations, complete with absorbent cotton, orange sticks and emery boards. Enough for at least six "manicures." Address Northam Warren, Dept. 305, 114 West 17th Street, New York City.

If you live in Canada, send 15c to MacLean, Benn & Nelson, Limited, Dept. 305, 489 St. Paul St. West, Montreal, for your sample set and get Canadian price.



The moment you use Cutex, you will be delighted with the immediate improvement it makes in your nails



Cutex Nail White is a soft white cream which makes nail-tips clean and white for the whole day

Start to have lovely nails today

In the Cutex package you will find an orange stick and some absorbent cotton. Wrap a little cotton around the end of the stick and dip it into the bottle. Carefully work the stick around the base of the nail, gently pushing back the cuticle. Almost immediately you can wipe off the dead surplus skin. Then rinse the fingers in clear water.

Send today for this complete Midget Manicure Set

Don't think you can get along with old-fashioned cuticle-cutting—even for another day! Send 15 cents and get your Cutex Manicure Set now



MAIL THIS COUPON WITH 15c TODAY

NORTHAM WARREN

Dept. 305, 114 W. 17th St., New York City

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Street.....

City..... State.....



CAMMEYER

Branch De Luxe

381 Fifth Avenue New York

Exclusive footwear for Women



Mattie Edwards Hewitt

This dressing-table may be easily moved wherever the light is best; it is painted pale green and outlined in cream; price, \$160. The toilet set is of opaque blue Venetian glass with black stoppers; powder-box, \$10; large bottle, \$5; small bottle, \$4.50; salts bottle, \$3.50

ON HER DRESSING-TABLE

"DON'T forget to put on your cold-cream and say your prayers," is the good night of one grandmother to the small girls of the household, and as the family is noted for its beautiful daughters, this method evidently proved successful. The moral of the story is that the skin, as well as the soul, needs care after a strenuous and perhaps turbulent day. When one studies the women of that grandmother's generation, one realizes that they never allowed their lives to become so involved that their complexions were neglected. The most advanced specialists to-day attach this same importance to the nightly care of the skin, for unless the dust and dirt accumulated throughout the day are removed, they will do their most deadly work when the skin and pores are relaxed during repose.

Another point which our grandmothers never neglected (for they believed in prevention rather than cure) was the care of the neck, arms, shoulders, and hands. Never did a beauty of the mid-Victorian days, when low neck and short sleeves were the mode of the moment, venture forth into the noonday glare without a quaint little cape or scarf. It is not surprising, therefore, that some of these grandmothers, who still retain their shell-like complexions, shudder when they see their granddaughters spending hours on the golf course in low collars and turned-up sleeves or sitting on the beach in a sleeveless bathing-suit. The modern young woman also shudders at the thought of the Lydia Languish type of her grandmother's day, and heaven forbid that the breezy twentieth-century girl should disappear. One only wishes that she might give a little more thought to preventing that unsightly red or brown neck with its attendant roughening of the skin. This condition is not so noticeable on the sports field, but when night comes on the athletic girl is not at her best. At the dinner-table, for instance, she certainly appears at a disadvantage in her dainty evening frock.

There is one specialist who has concentrated on this subject of the care of the arms and shoulders, and advocates employing certain preventive measures which have proved the most efficacious in protecting the skin from sun and wind.

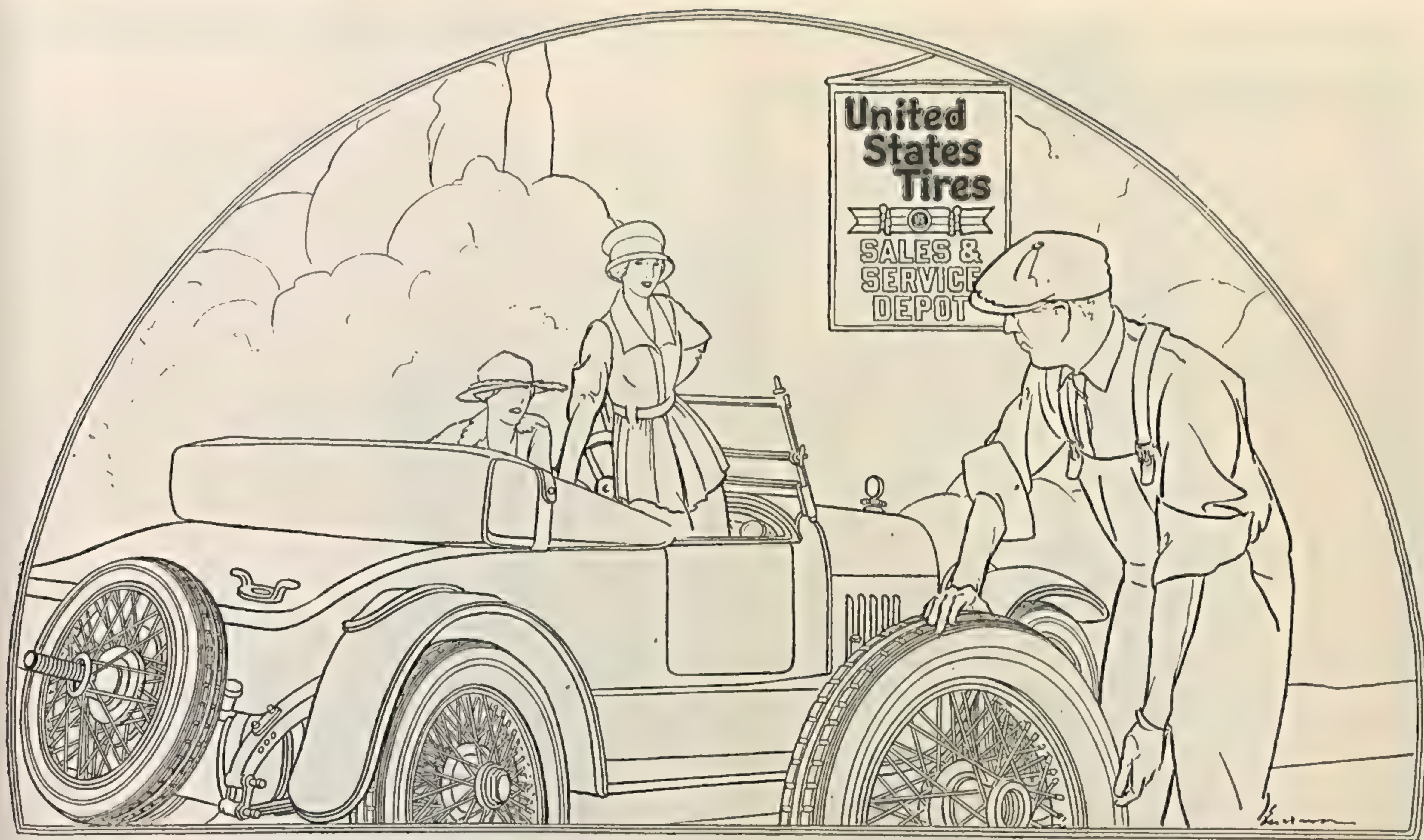
To be applied after the morning bath there is a lotion which is like a liquid powder and forms a covering to protect the skin, while at the same time it cools and removes sunburn. This refreshing lotion costs \$1.50 and \$2.50 a bottle and may be obtained in pink, cream, and white. As a finishing touch, there is a powder to dust over the lotion which is so fine that it is imperceptible; this may be bought for \$1.25 a box.

When it is a question of cure rather than prevention, there is a bleaching cream to be preceded by a lotion. This combination is considered quite infallible in a severe case of sunburn; the cream may be bought for \$1 a jar, and the lotion costs \$2.50 a bottle. When the case is one of long standing, there is another cream which may be applied and left on for ten minutes, then wiped off and followed by the lotion and powder. This special cream, which is for very bad cases, may be bought for \$1.50 a jar.

A very convenient treatment is given by this specialist, which is of special value if one arrives in town for some evening engagement when the ravages of sun and travel would not accord with an evening frock. The neck, shoulders, and arms may be restored to their normal condition by this special treatment for \$2.50. To those who are too far away to avail themselves of this personal care, the whole treatment may be sent, with directions to fit their particular case; the cost of this box of remedies is \$6.50.

And now comes a new aid to beauty in the form of a nasal clamp; this is for the woman whose nostrils are too wide. Of the softest padding, it is formed so as gently to shape the sides of the nose without impeding the breathing. This little device is fastened with an elastic over the ears and adjusted over the nose by small screws. This is a case where one does not have to suffer to be beautiful, for those who have tried it declare that it is not at all uncomfortable. This little novelty may be bought for \$5.

Note.—Readers of *Vogue* inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date of this issue of *Vogue*.



Look for our Sales and Service Depot Sign. You'll find it everywhere.

You can count on the dealer who displays it.

We have chosen him for his reliability. Then marked him for your convenience.

His is not merely service in its ordinary sense—repairs, accessories and tires when you need them,

—but a highly individualized service for you

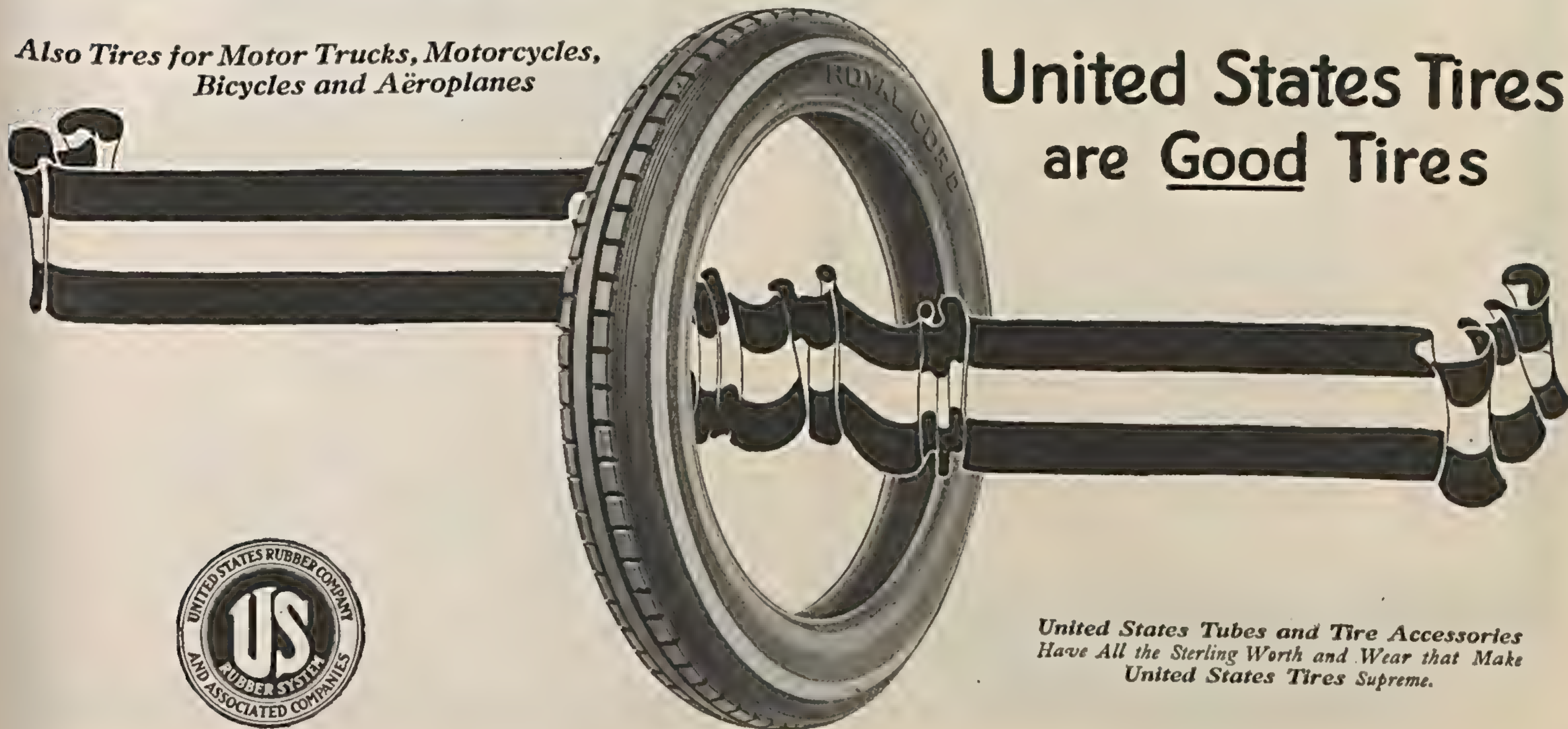
and *your car*—adapted to the particular conditions *you* have to meet.

He will tell you the tire you ought to have —'Royal Cord', 'Nobby', 'Chain', 'Usco', or 'Plain'.

He knows which of the five is best for your car. Ask his advice.

Bank on his judgment as hundreds of thousands of experienced motorists are doing.

*Also Tires for Motor Trucks, Motorcycles,
Bicycles and Aëroplanes*



United States Tires
are Good Tires



*United States Tubes and Tire Accessories
Have All the Sterling Worth and Wear that Make
United States Tires Supreme.*

Revillon Frères

ESTABLISHED 1723

SUMMER FURS

CAPES, COATEES AND
NATURAL ANIMAL EFFECTS
AFFORDING THE NECESSARY
PROTECTION AGAINST SUD-
DEN WEATHER CHANGES

CLOTH COATS & WRAPS

FOR STREET TRAVELING
AND SPORT

DRY COLD STORAGE

IN OUR MODERN COLD
STORAGE BUILDING WHERE
EVEN LOW TEMPERATURES
KEEP THE FURS IN PERFECT
CONDITION

TELEPHONE CIRCLE 360

FIFTH AVENUE AT 53^d STREET
NEW YORK

81 RUE DE RIVOLI, PARIS
180 REGENT ST., LONDON

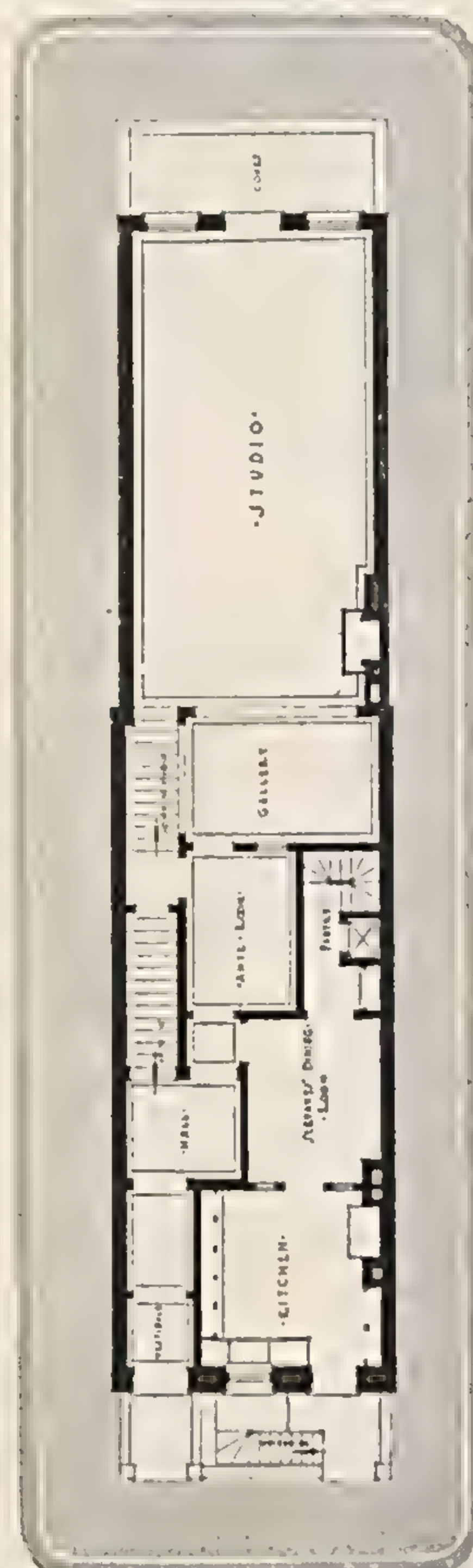
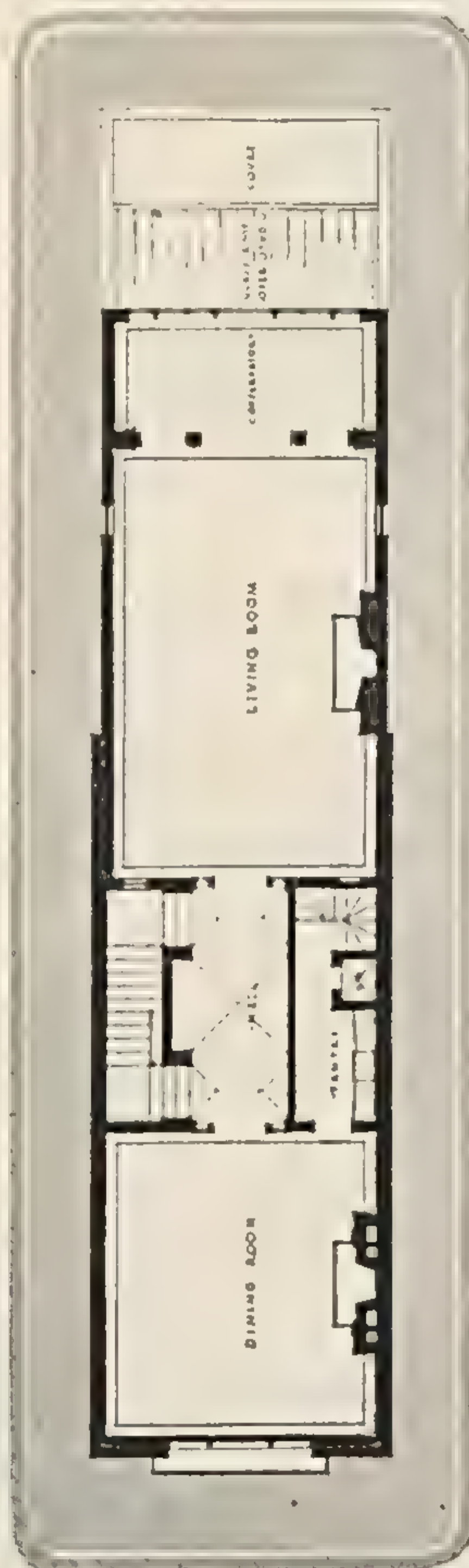
The TRANSFORMED BROWNSTONE

(Continued from page 42)

Directoire spirit to the minutest detail. The walls have been marbled a deep warm yellow tone, and wall-paper set in the panels has been shellacked to a still deeper tone. The wall-paper is a reproduction of the designs made by David for the great Napoleon himself and is printed from the original hand blocks on a grey background. The furniture was especially designed by Mr. Sterner. The table is particularly well planned; as may be seen in the photographs, four may be seated at it, and the addition of two consoles, made to fit the table perfectly, make it possible to enlarge it for a greater number of guests. All of these tables are black and gold, and the tops have been marbled to harmonize with the walls. Deep mouse coloured material is used on the chairs, and at the windows and the doorway this material is also

used, lined with a quaint chintz and edged with a bright gold military fringe. The black and white marble floor has a black carpet, specially dyed so that it has that warm luminous quality which all artists love. Dull gold fixtures of the Directoire period with parchment paper shades complete this delightful room.

One of the bedrooms draws its inspiration from a Directoire screen, the panels of which have been used as the nucleus of the decoration of the room. A delicate mauve and green is the colour plan; shell pink wall-paper, pale grey green hangings, furniture painted green with touches of gold, and mauve and green striped damask on the chaise longue are all in harmony. The pale green lamps are shaded with delicate mauve, and the attractive placing of the small bibelots complete the charming feminine milieu.



These, to the elect, and to the occasional layman, indicate exactly how Mr. Sterner made over his house, and added a studio to it

AN IRIS GARDEN AND ITS GIFT

(Continued from page 40)

The Japanese iris grows in clumps about three feet high, bearing showy single or double flowers, almost flat and measuring eight or nine inches across. It grows best in rich moist soil, preferably with a sunny exposure. Abundant moisture at the roots is necessary, especially during the flowering season, to bring the flowers to full size.

In Mr. Cummins' garden, a great many bulbs of one kind are planted in the same group so as to register a decided colour. Their long roots go down into the swamp muck, and the result is that every flower comes to extraordinary size and perfection. Every three years the iris clumps

are divided and replanted, and the paths are continued a little further through the woody swamp, gradually flooded with the iridescent colours of the iris.

To the Greeks, Iris was the personification of the rainbow; and in this garden of rainbows there is a pot of gold. Last year there appeared this little sign, "If you have enjoyed the garden, will you contribute something to our blinded Canadian soldiers by dropping a donation into this box?" Through this appeal and by the sale of some of the precious iris roots at dividing time, over a thousand dollars was realized. That is one way of being a war garden.



W. & J. SLOANE
FIFTH AVE & 47th ST.
NEW YORK CITY

ANTIQUES AND
REPRODUCTIONS,
ITALIAN AND
ENGLISH FUR-
NITURE, DECOR-
ATIONS, RUGS,
ART OBJECTS

The Country House and its Furniture



Echoing the traditions of long ago, our modern Country House imparts to the artistic ideals of today a more subtle expression than is elsewhere suggested.

Within its hospitable doors the very spirit of olden times may be re-awakened by the deft disposition of well-chosen Furniture, each piece finding congenial surroundings in the charming atmosphere of its engaging rooms. One need but pause before the exhibits in these Galleries to realize how readily this interesting result may be achieved.

The collection on view is rich in replicas and reproductions of every historic epoch, from the sturdy styles of the Renaissance to the simple Furniture of Old England's farm cottages; rich, as well, in unique Decorative Objects and the fine Rugs of the East. And it is gratifying to contemplate that such appointments may be acquired at well within moderate cost.

Suggestions may be gained from de luxe prints of well-appointed rooms, sent gratis upon request.

New York Galleries

Grand Rapids Furniture Company
INCORPORATED

34-36 West 32nd Street
New York City

S O C I E T Y

Births

NEW YORK

Gerard.—On March 24, to Mr. and Mrs. Julian M. Gerard, a son.

Smidt.—To Lieutenant and Mrs. A. Campbell Smidt, a daughter.

Webb.—On March 29, to Mr. and Mrs. Vanderbilt Webb, a son.

BOSTON

Loring.—To Mr. and Mrs. Augustus P. Loring, junior, a daughter.

WASHINGTON

Brand.—On April 1, to Major and Mrs. Harrison Brand, junior, a son, Harrison Brand, third.

Simpson.—On March 26, to Lieutenant and Mrs. Alston Simpson, a daughter.

Deaths

NEW YORK

Bissell.—On April 2, the Reverend Pelham Saint George Bissell.

Carey.—On March 25, Henry T. Carey.

Flagg.—On March 27, Francis F. Flagg.

Landon.—On March 29, in Paris, France, Mary Grinnell Landon.

Lummis.—On March 31, Mary Florence Lummis.

Warren.—On April 3, William R. Warren.

BOSTON

Ayer.—On April 3, Ellen Banning Ayer.

Stockton.—On March 27, Lawrence M. Stockton.

CHICAGO

Chatfield-Taylor.—On April 5, at Santa Barbara, California, Rose Farwell Chatfield-Taylor, wife of Mr. Hobart C. Chatfield-Taylor.

Engagements

NEW YORK

Borland-Hoyt.—Miss Maud Rives Borland, daughter of the late John Borland, to Justice Franklin Chase Hoyt, son of Mrs. William S. Hoyt.

de Pierre-Jones.—Miss Yvonne de Pierre, daughter of Madame Jéquier de Pierre, to Mr. Leonard Chester Jones, son of Mrs. S. Beach Jones.

de Ropp-Wood.—Baroness Vera de Ropp, daughter of Baron Alfred de Ropp, to Major Eric Fisher Wood, U. S. A., son of Dr. Benjamin Wood.

Du Vivier-O'Connor.—Miss Nathalie Du Vivier, daughter of Mrs. Charles Du Vivier, to Mr. John A. O'Connor, son of the late Thomas H. O'Connor.

Fiske-de Janze.—Miss Ruth Perry Fiske, daughter of Mr. George Perry Fiske, to Vicomte Frederic de Janze, of the French Army, son of Comtesse de Janze.

Gilbert-Cammann.—Miss Anne Gilbert, daughter of Mrs. Riley Miles Gilbert, to Mr. Donald Fairfax Cammann, Squadron A, son of Mr. Henry J. Cammann.

Johns-Andrews.—Miss Ella Smith Johns, daughter of Mr. William H. Johns, to Mr. Forrest Andrews.

McKeever-Cobb.—Miss Edith McKeever, daughter of Mr. I. Chauncey McKeever, to Ensign Boughton Cobb, U. S. N. R. F., son of Mr. Henry Ives Cobb.

Outerbridge-Amory.—Miss Helen Outerbridge, daughter of Dr. Paul Outerbridge, to Mr. Walter Amory, Royal Flying Corps, son of Mr. Copley Amory.

BOSTON

Thomas-Moseley.—Miss Elizabeth W. Thomas, daughter of Mr. Isaac Rand Thomas, to Mr. Benjamin P. P. Moseley, son of Mr. Frederick Strong Moseley.

Weddings

NEW YORK

Biddle-Chapin.—On April 27, in the Church of the Heavenly Rest, Mr. Francis B. Biddle, son of Mr. A. Sydney Biddle, and Miss Katherine Chapin, daughter of Mrs. Lindley H. Chapin.

Blagden-Sabin.—On April 1, in the chantry of Grace Church, Mr. Dexter Blagden, son of Mrs. George Blagden, and Mrs. M. W. Sabin, daughter of the late William M. Whitney.

Burrill-Mordaunt.—On April 2, at Lakewood, New Jersey, Mr. Drayton Burrill, junior, son of Mrs. Drayton Burrill, and Miss Elizabeth Morris Mordaunt, daughter of Mr. Francis Lionel Mordaunt.

de Limur-Crocker.—On March 27, at the home of the bride's parents, Count André de Limur, Pilot in the French Flying Corps, and Miss Ethel Crocker, daughter of Mr. William H. Crocker.

de Rham-King.—On April 12, Lieutenant Charles de Rham, junior, 35th Infantry, U. S. A., son of Mr. Charles de Rham, and Miss Jeanne King, daughter of the late David King, junior.

Forbes-Newton.—On April 4, in the chantry of Grace Church, Lieutenant Howell Forbes, Aviation Section of the Signal Corps, son of Mr. John Murray Forbes, and Miss Isabel Newton, daughter of Mr. George Henry Newton.

French-Brown.—On April 13, in Zion Episcopal Church, Dobbs Ferry, New York, Mr. Leigh Hill French, junior, Ordnance Department, and Miss Phyllis W. Brown, daughter of Mr. Franklin Q. Brown.

Gamble-Loney.—On April 27, Mr. Robert Howard Gamble, Naval Aviation Corps, and Miss Virginia Loney, daughter of the late Allan D. Loney.

Jones-Zabriskie.—On March 28, in the Church of the Incarnation, Captain Edward Powis Jones, 304th Field Artillery, U. S. A., son of Mrs. Edward Powis Jones, and Miss Julia R. Zabriskie, daughter of Mrs. Andrew C. Zabriskie.

King-Minturn.—On April 6, in Paris, France, Lieutenant-Colonel Van Rensselaer King, and Mrs. Jewett Minturn, daughter of Mr. Julian Robbins.

Melville-Bigelow.—On April 30, in Saint George's Church, Mr. Ward Melville, Quartermaster's Department, son of Mr. Frank Melville, junior, and Miss Dorothy Bigelow, daughter of Mr. Charles Emerson Bigelow.

Morse-Vanderhoef.—On April 6, in Saint Thomas's Church, Mr. Harry Franklin Morse and Miss Marion W. Vanderhoef, daughter of Mr. N. Wyckoff Vanderhoef.

Nevin-Fassett.—On March 26, Ensign Ethelbert P. Nevin, U. S. N. R., son of Mrs. Ethelbert Nevin, and Miss Jennie L. Fassett, daughter of Mr. J. Sloat Fassett.

Pardee-Porter.—On April 15, in Trinity Church, Hewlett, Long Island, Captain Harold E. B. Pardee, M. R. C., son of Mrs. Ensign B. Pardee, and Miss Dorothy Porter, daughter of Mr. H. Hobart Porter.

Weeks-Weir.—On April 3, in Saint Bartholomew's Church, Brooklyn, New York, Mr. Richard F. Weeks, son of Mr. Bartow S. Weeks, and Miss Janet Weir, daughter of Mrs. James Weir.

Williams-Culver.—On April 13, in Saint Thomas's Church, Mr. Rodney Williams, son of Mr. George C. Williams, and Miss Katherine Clark Culver, daughter of Mrs. Charles Potter King.

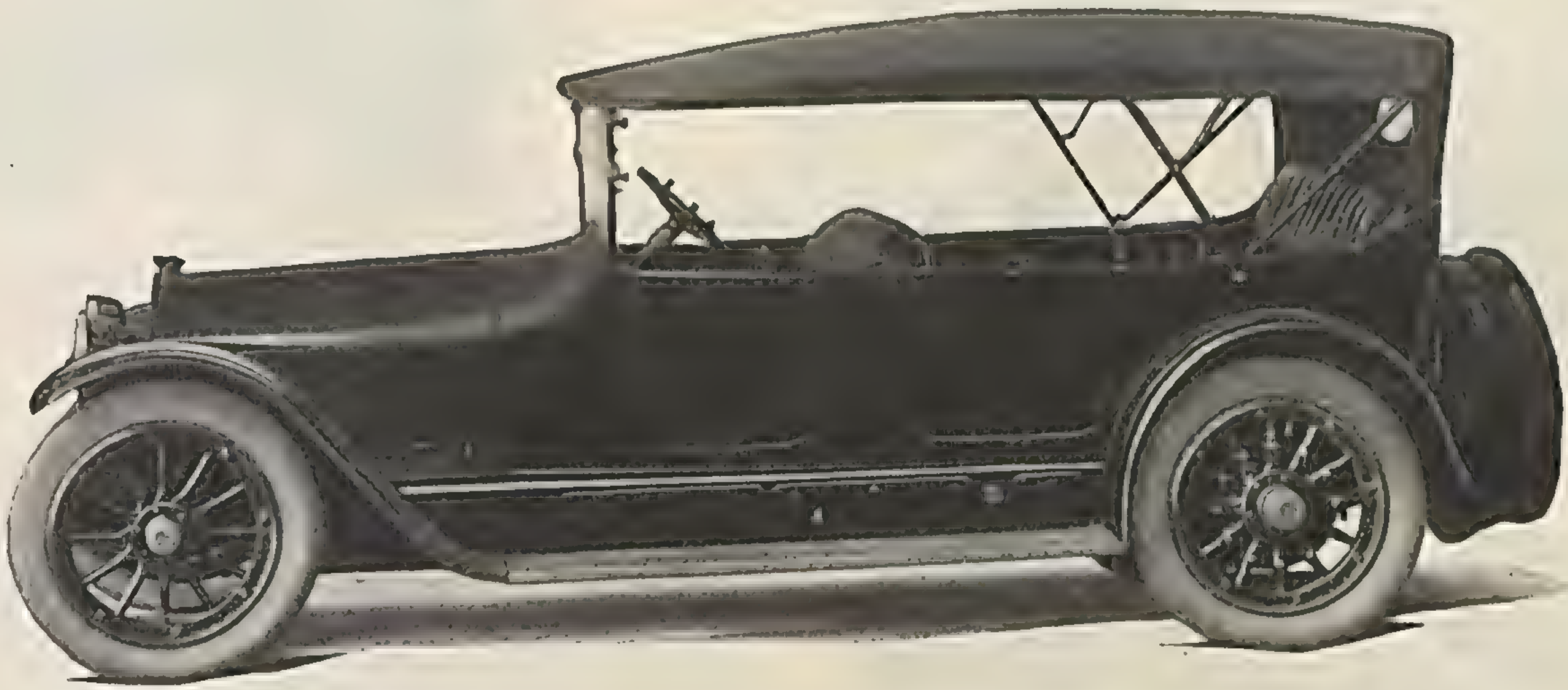
RICHMOND

Hoerber-Joynes.—On April 11, at Saint Paul's Church, Captain Harold Hoerber, U. S. N. A., and Miss Julia Coggill Joynes, daughter of Mr. Levin Joynes.

WASHINGTON

Scott-Collier.—On April 15, Captain Pitt Scott and Miss Rebecca Collier, daughter of Mrs. T. De Witt Talmage.





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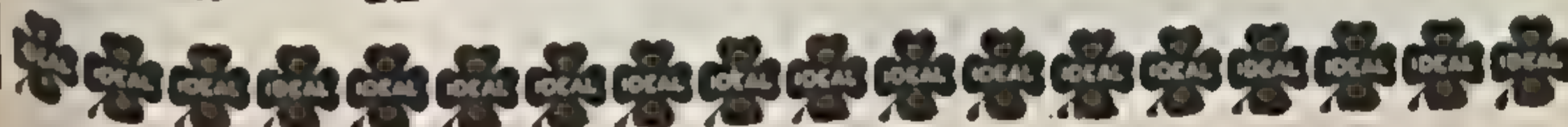
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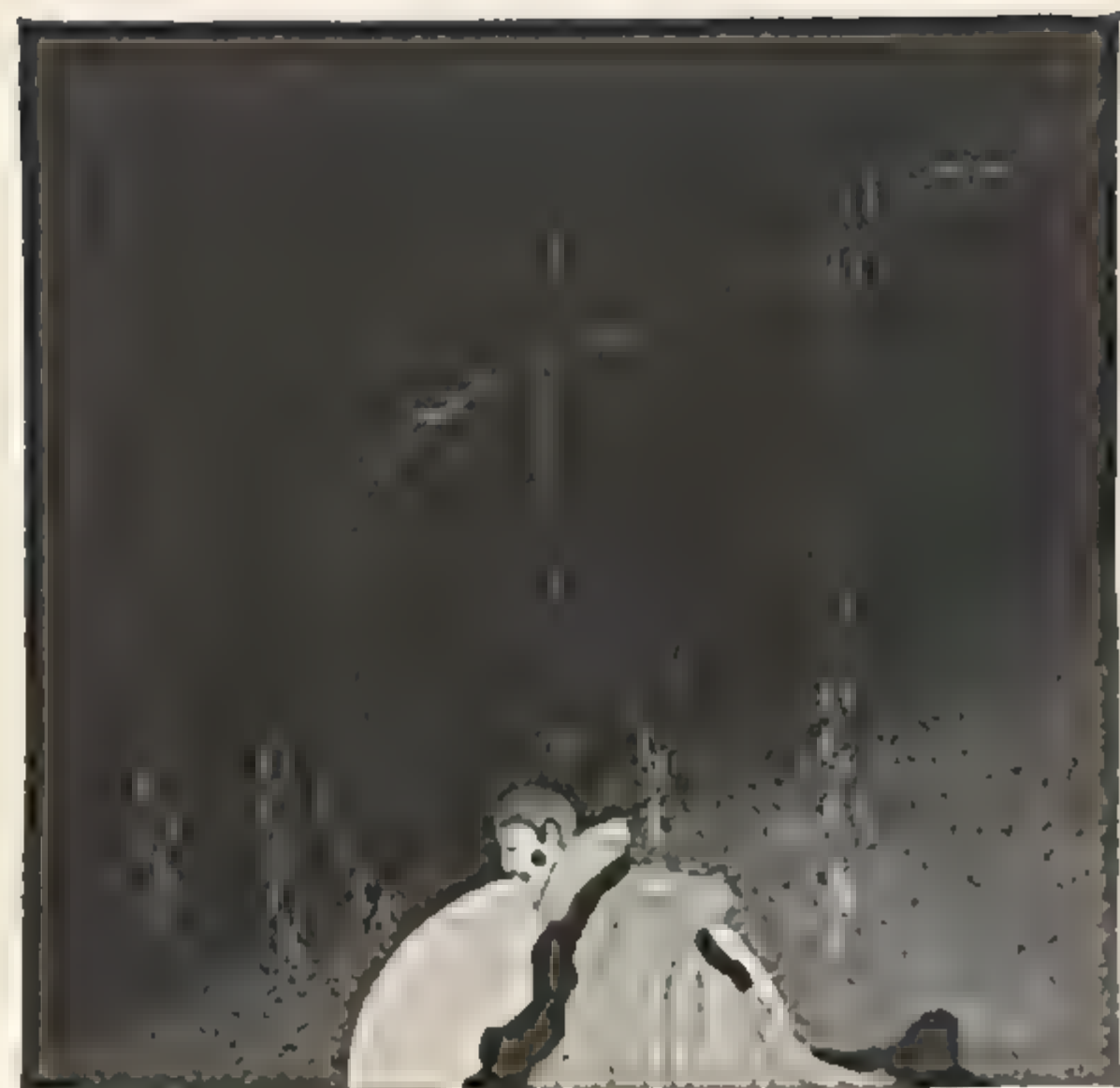


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This is "Pierrot," a water-colour donated by the artist and stage decorator, Frank Zimmerer, from his charming "Series of the Blue Moon"

BUY BARGAINS at the "JUMBLE-IN"

(Continued from page 50)

Miller has promised furniture. Tappé has sent metal flowers in tall decorative pots and some quaint painted things. The reader is hereby warned that he should make a shopping trip to this sale at his earliest convenience if he desires to snap up an excellent bargain or two. The charms of the "Jumble-In" are here put forth but mildly; one visit to the place itself, and the seeker becomes a friend. It is always nice to have a few signed photographs—large ones—of one's favourite stars about; these may be procured at the "Jumble-In," and no questions asked. The very walls are covered with autographed photographs of noted stage people—Maxine Elliott, Elsie Ferguson, Grace George, Laurette Taylor, Virginia Harned, David Belasco, and ever so many others; and it is reported on excellent authority that it is next to impossible to keep an adequate supply of the likenesses of Lou Tellegen and Shelley Hull on hand.

A WIDELY VARIED STOCK

There is something to suit every taste at the "Jumble-In," as the stock has almost unlimited range and variety. The eye is dazzled, the mind fairly bewildered with their gay array. Besides stage velvets and period things, street and evening clothes for every type, capes, hats, ruffs, and lingerie, there are books, old and new, genuine patchwork quilts, cigarette-boxes, neckties, games, pictures, scarfs, wool for the knitter, and even napkin-rings (Mrs. Olcott calls them "patriot rings"). In the photograph at the lower right on page 50, Mrs. Olcott may be seen with one of her Tappé gowns and another from Lucile on either arm. A fascinating collection of bric-à-brac and ornaments is arranged on the blue shelves in one windowed corner—beads, statuettes, coloured glass, stage jewellery, powder-boxes, hair ornaments, silver lace,

and novelties of every description; some of them may be seen in the photograph at the lower right on this page. An inquisitive ray of sunlight is caught in the facets of some paste diamonds and tossed to a bowl of ruby red glass, while a china mandarin nods his head and smiles inscrutably. Here, almost any morning, may be seen a picturesque character, a buyer of antiques, examining the treasures under his microscope with the air of a connoisseur. When he comes across a particularly exciting discovery, a gleam lights up his serious face, the black derby is pushed impatiently backward. In the photograph at the lower left on page 50, this man is shown with his ever-ready microscope, comparing notes with Shelley Hull, the popular actor, who plays the part of the young scientist in "Why Marry?"

SEEN AT THE "JUMBLE-IN"

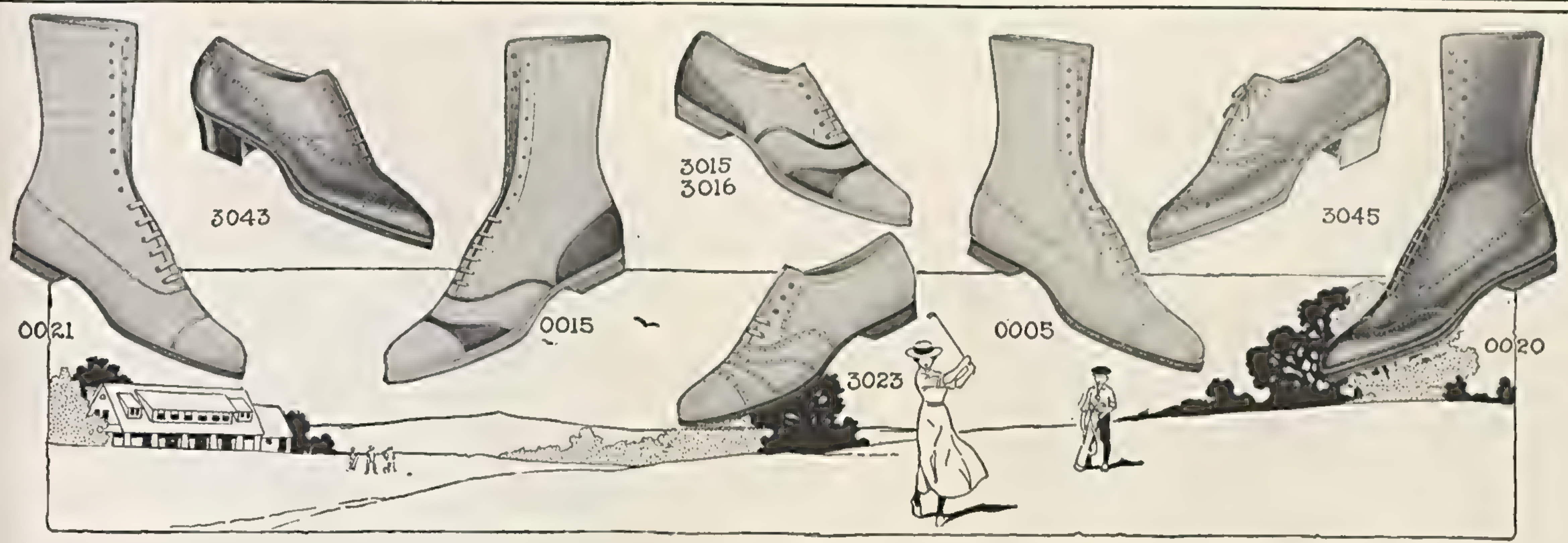
The "Jumble-In" has a wide range of patrons. Chauncey Olcott takes a great interest in it. "I'm forced to," he says; "I have to rescue my most treasured possessions,—and buying them back from my wife is the only way." People like to come in, have a leisurely cigarette, and linger in sociable fashion, enjoying the "atmosphere" of the place. The "regular customers" know the stock well. They come in every day, and no rearrangement ever deceives their sharp eyes. A metal dealer from the Bronx sends his son and son-in-law as advance agents; they telephone news of any "finds" to him, and shortly he is on the scene. Others who make frequent visits are a certain red-haired booking-agent and her remarkable friend, Madame H—. The former, who may be seen considering a brass teapot in the group picture on this page, treats the clothes with fine scorn, but invests recklessly in bric-à-brac. She

(Continued on page 82)



Charlotte Fairchild

Such a group of customers as this may be seen almost any morning or afternoon at the "Jumble-In," all intent on interesting and unusual bargains



- 0021 White Canvas Tennis Bals ————— \$7 50
- 3043 Tan Grain Golf Oxford, Fibre Sole, With Disks, Leather Heel ————— \$11 00
- 0015 White Buck, Brown Russia Trim, Corrugated Rubber Sole Tennis Bals ————— \$12 50
- 3015 White Buck, Brown Russia Trim, Corrugated Rubber Sole Tennis Oxford ————— \$12 00
- 3016 White Canvas, Black Glaze Kid Trim, Corrugated Rubber Sole Tennis Oxford ————— \$10 00
- 3023 White Buck Tennis Oxford ————— \$11 00
- 0005 White Buck Tennis Bals, Fibre Sole ————— \$11 00
- 3045 White Grain Calf Golf Oxford, Fibre Disk Sole, Leather Heel ————— \$11 00
- 0020 Brown Russia Tennis Bals, Corrugated Rubber Soles ————— \$10 00

Sport Shoes

J & J SLATER
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An illustration of a woman's face in profile, looking down, with a box of Papier Poudre below it. The box is labeled 'Papier Poudre' and 'LEHCARESOR'.

Papier Poudre

After outdoor work or sport Papier Poudre will remove every trace of exertion. The little book may be carried in the pocket or hand-bag and used without a mirror. Finest rice powder on leaves of specially prepared paper. Look for the word "LEHCARESOR" on front cover of the book.

Three shades, White, Rose, Rachel. Send stamped envelope for free sample of the color you prefer. Two sizes, 25c. and 50c. For sale wherever imported toilet goods are sold.

Address Dept. PP-1
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An illustration of a woman wearing a Boncel-Knit outfit, including a hat, a long-sleeved top, and a skirt, holding a parasol.

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100% Pure Worsted

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BONCEL-KNIT is smooth in finish, wonderfully durable and shape-retaining. Knitted in our own Mills and carefully tailored in our own Specialty Workshops.

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ANSWERS TO CORRESPONDENTS

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Because fashion is so variable and depends so much on who you are and where you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer will be published in Vogue at its convenience, without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, \$2.

(A) The right to decline to answer is in all cases reserved by Vogue.

(B) The writer's full name and address must accompany all questions asked.

(C) A self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please observe carefully the rule of writing on

one side of their letter-paper, only.

Mrs. C. W. G.—At a high noon church wedding, what should the men wear? What should the matron of honour wear, and what are her duties? What should she give the bride as a gift?

Ans.—At a church wedding taking place at any time during the day, up to six o'clock, all the men of the wedding party, guests included, should wear a black cutaway coat and waistcoat to match, dark grey striped trousers, a dark tie, black silk socks, black shoes, preferably patent leather, grey gloves, and top hat. The matron of honour usually wears the dress planned by the bride; a hat is always worn. The matron of honour stands by the bride and holds her bouquet. The wedding-gift depends upon taste and how much one wishes to spend.

Miss H. A. R.—When a wedding takes place away from the bride's home, where is it in best taste to have the ceremony—in a church or in a hotel? The bride is a Protestant and the groom a member of the Catholic church. Or are there furnished apartments in New York that may be rented for the occasion?

It is felt that a marriage ceremony is more dignified when it takes place in a sacred edifice. If the marriage is to be celebrated by a Catholic priest, it can not take place in the church, of course, unless both the bride and the groom are members. The usual plan is to go to the rectory. The wedding-breakfast may be given at either a hotel, in a ballroom or suite.

BUY BARGAINS at the "JUMBLE-IN"

(Continued from page 80)

introduces her friend (the quotes are our own) as "the greatest quick-change artist in vaudeville; in her clawssy act—really, it's too clawssy to be properly appreciated—she travels with her own maid and two drops—yes, indeed, a plush curtain and a battle scene—and she impersonates Molly Pitcher, Queen Elizabeth, Mary Queen of Scots, and Lillian Russell. What's more"—but we are out of breath.

Often mysterious contributions of stock arrive. Clothes that seem more appropriate for relief charity go to Miss Christine Blessing, who is in charge of that department of the Stage Women's War Relief. Or, if some of the clothing does not sell quickly, it is sent, if suitable, to the Red Cross for the Belgians. One man has promised that he will send all his civilian clothes to the "Jumble-In" when he starts off to camp in the near future. The "Jumble-In" is grateful for contributions from all who can find discards among their belongings; and almost every one knows of some things that are not in use, but which others might like to buy. A post-card asking for general donations says, "if you don't want it, we want it," and as a guide it lists—"Anything from a needle to a talking machine; clothes in good condition, wearing apparel of every description, bits of ribbon, laces, flowers and silk, any kind of trimming, odds and ends of everything, mismatched jewellery, real or imitation; stage costumes, furs, feathers, and frills, mismatched china, nicked or whole, books and pictures, clean rugs or carpets." Contributors should send the articles to 101 West Forty-third Street, or send a post-card so that the things may be called for.

Since the sale is so successful here, Mrs. Olcott is planning to have another "Jumble-In" at Saratoga this summer,

probably in the quaint thatched house in the garden of her summer home, "Inniscara House." The idea of such a war relief rummage sale is really so good that it should be carried out as a movement in every city. With a chairman who is a good executive and willing to devote time to the work, the "Jumble-In" is not hard to start and practically certain of success. So that every sale may mean a clear profit for war relief, the chairman should pay all the overhead expenses, which consist usually of minor details, such as cleaning. A room can be found where the rent will be free, and some company will be glad to donate paint, brushes, and boards to the cause. Nothing should be taken to sell on commission; every article must come in as a contribution, and enough can readily be obtained with a little publicity. Clothes and pictures from the theatrical profession always sell well, and wearable things from the wardrobes of society women offer a promising source of supply. As for prices, they should be fixed at a fair amount that seems to both the seller and the buyer commensurate with the value offered and what the buyer can pay. Most of all, it is important that the affair be regarded not as a careless, temporary, hit-and-miss rummage sale, but as a headquarters of things that have real attraction and utility, placed in a setting that has charm and atmosphere. The appeal to patriotism is not difficult to achieve these days. A little paint, symbols of America and our Allies, and bunting or crêpe paper with patriotic figures and the Stars and Stripes,—and the thing is done, provided the true spirit of patriotism is also there. The idea of the "Jumble-In" is original; it is practical, picturesque, patriotic; and it deserves to be wide-spreading and successful. We predict a bright future for it.



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The Highest Class Talking Machine in the World

DEHYDRATION MEANS MORE FOOD

(Continued from page 49)

save car space and thereby lessen railroad congestion. A shipment of two hundred tons of dehydrated potatoes would be equivalent to a cargo of one thousand tons of the fresh product.

Dehydration is to play an important rôle in conservation of foods for the city of New York—for the waste in the food depots amounts to the startling average of more than one million tons a month. As chairman of the Food Committee of the Mayor's Committee of Women on National Defense, Mrs. Harriman's plans have the hearty approval of both Mr. Hoover and Mr. Williams. The city has given over the City College at Lexington Avenue and Twenty-third Street for the use of her Committee, and through the cooperation of the Board of Health and the city officials, the city food waste will be available for dehydration.

On April 2, the initial meeting of the Food Committee was held at Mrs. Harriman's residence to discuss plans for this important project. The members of the Committee present were Mrs. Walter Alexander, Madame Alda, Mrs. Wendell Baker, Mrs. Eldon Bisbee, Mrs. Donn Barber, Mrs. Earle Carley, Miss Alice Carpenter, Miss Laura Cauble, Mrs. Herman LeRoy Edgar, Mrs. W. K. Bond Emerson, Mrs. Ned Arden Flood, Mrs. Lyttleton Fox, Mrs. William H. Hirst, Mrs. Richard Hunt, Mrs. Bryan L. Kennelly, Mrs. Robert Kerr, Mrs. George Leith, Mrs. William Loeb, junior, Miss Elisabeth Marbury, Mrs. Mortimer M. Menken, Mrs. S. Stanwood Menken, Vice-Chairman of the Committee, Miss Mary Newport, Mrs. Henry Parsons, Mrs. Lounsbury Perry, Mrs. Roy A. Rainey, Mrs. Ralph S. Rainsford, Mrs. William A. Read, Miss Mary Schell, Mrs. John B. Stanchfield, Mrs. Lehman Straus, Mrs. Nathan Straus, Miss Ethel Wickham, and Mrs. Henry A. Wise Wood.

AN EDUCATIONAL KITCHEN

Mrs. Harriman gave a brief outline of her plans for utilizing the newly donated building. In accordance with these plans, it has since been opened as an educational kitchen for the public, where expert demonstrators show the use of the various kinds of foods and substitutes. A regularly rotating weekly programme provides for different demonstrations on different days. Monday is devoted to wheat substitutes, Tuesday to dry and wet milk and children's diet, Wednesday to the dehydration of vegetables and fruits and cooking of the same, Thursday to wheat substitutes, Friday to the dehydration of fruits and vegetables and canning of the same, and Saturday to ice-cream, war cakes, and simple desserts. At the meeting, a number of women volunteered to be in charge regularly on these days. The dried foods are sold for home use at cost prices, and war food bulletins are on sale at five cents apiece.

As for the supply from the food depots, heretofore discarded, it is so handled that there is very little waste. About twenty-five per cent. of it is actually good. The rest, which is partially usable, may be dehydrated to provide fodder for cattle and stock, as is done in Germany. Mr. Henry Ford has generously donated a truck to the Food Committee. Mrs. Harriman, at the meeting pointed out the fact that it would be inadvisable to undertake canning or the cooking and serving of foods in the kitchen for several reasons. Put up in paper bags, dehydrated foods are by far the most economical. The Army and Navy are not permitted to receive anything in glass, and as for tins, they are scarcely to be bought nowadays. Furthermore, the many community kitchens and canteens already cover the preparing and serving of foods.

Mrs. Harriman's plans include one of cooperation with children's school gar-

dens. A witty and interesting talk on these gardens was given at the meeting by Mrs. Henry Parsons, who is Director of Children's Farm Gardens, Department of Parks, Manhattan and Richmond, and also chairman of Adults' and Children's War Gardens for the Mayor's Committee of Women on National Defense. She explained how the model gardens are run—on an educational, not a commercial basis, and always with the idea of property ownership for each child. It would plainly be entirely consistent and timely to introduce the patriotic principles of dehydration in the disposal of these small crops. In her extensive experience with school gardens, Mrs. Parsons has made an interesting observation. She says that the Italians excel in the drying of foods. For example, they dry quantities of eggplant by natural methods and hang it up for winter use; and dried tomatoes, mixed with flour, make a paste for soup.

The next subject brought before the Committee was the milk situation, with Miss Laura Cauble, Deputy Commissioner of Markets, as speaker. Because of increased prices, some parts of the city suffer from what is practically a milk famine. Miss Cauble reported that in her personal investigations of the East Side from Brooklyn Bridge to Eighth Street, she found that women were now buying one quart of milk where they used to buy three or four. In consequence, the children of these families are not getting as much milk as they should. Here, again, dehydration may come to the rescue. For dried milk is quite as practical for most purposes and even more convenient than the fresh product, since it is cheaper, purer, and easier to keep. It is hoped that dried milk may be furnished to people who are not getting sufficient wet milk at present. It would effect a great saving in freight and refrigerating if some cooperation were arranged between the producer and the consumer. In other words, milk should be sent in dried form direct from the dairies. This preparation for household use simply means that to every sixteen ounces of milk, fourteen ounces of water content is removed with no loss of food value. Not all of us, perhaps, have realized how successfully dried milk has been for nearly twenty years used in the foods we buy—in ice-cream, bread, and pastry. There is no reason why the small family can not use dried milk, which is now a staple article, with equal success, and it comes as a welcome war-time measure. As with other dehydrated products, the mere addition of water is necessary. The members of the Food Committee present evinced so much interest in dried milk that Mrs. Harriman had a can of it brought from her own kitchen to be passed around. The contents were a dry, white, flaky substance. Miss Cauble mentioned dried eggs as another practical measure, for they are unchanged in nutritive value and not liable to breakage or loss by decay.

WHEAT SUBSTITUTES AND BREAD

The bread situation also came up for discussion. Miss Cauble emphasized the fact that the well-to-do people are the ones who should give up wheat. The poor foreigners are unused to wheat substitutes, and they already skimp all they can, so that it is only irony to talk of their economizing for the war. The Jewish women of the East Side never waste bread. Except that required by their church ritual, they buy all their bread, for they have neither space nor time for baking. What is most needed, now that all-wheat bread is no longer allowed, is a balanced ration loaf for the children.

Another helpful speaker was Miss Elisabeth Marbury, who is in charge of

(Continued on page 86)



"You make your Romelink hammocks so comfortable that I want to spend the entire day in mine."

Elsie James

ROMELINK
Cravenette Finished
REG. U. S. PAT. OFF.
 Resists Water

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Swinging Couch Hammocks

They are the only hammocks made with the new Cravenette Finish—the only hammocks adequately protected from the wet. They are the only hammocks with the new and patented low Romelink arm-rest.

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THE BLACK LINE
 44 E. 32nd ST., NEW YORK CITY

DEHYDRATION MEANS MORE FOOD

(Continued from page 84)

publicity for the Mayor's Committee; she is a censor and a member of the Advisory Council, as well. Her suggestions for practical instruction accorded with Mrs. Harriman's plans, which were received with approval by the Committee.

THE PROCESS OF DEHYDRATION

The machine that accomplishes this wonderful process of dehydration and which may be seen at the Grand Central laboratory or at the educational kitchen, can take care of about a ton of fresh material every twenty-four hours. It occupies a space of ten square feet and requires a room not smaller than twenty feet square for its efficient operation. Another room for the workers who prepare the food is also necessary. The vegetables, pared and sliced, are put in a shelved compartment on wire trays and become thoroughly dehydrated in from one and one-half to two hours, according to their nature. The free circulation of moist air (and this is really more important than heat) depends upon a fan blower at the back of the machine. The temperature is kept around one hundred and forty degrees Fahrenheit most of the time; this, being the pasteurization point, ensures the destruction of the micro-organisms present. All of the air used is filtered; as it takes up moisture, it is continually replaced by fresh air, thus utilizing the moisture evaporated from the vegetables to humidify the air. Dehydrated foods, which are completely dried and rarely contain over one per cent. of moisture, will readily absorb moisture from the air if left uncovered. It is therefore important that they be speedily packed in air-tight containers. Stored in this manner, they keep indefinitely. To reconstitute a dehydrated vegetable or fruit, it is merely necessary to place it in water,—cool, tepid, or boiling, depending on the material—and in from twenty minutes to four hours it is restored with all of its original appearance and flavour. The cellular structure has been not in the least impaired by the process. Properly dehydrated fruits and vegetables are really entitled to be placed in a class above the "evaporated" product, which is of greater moisture content and frequently possesses properties noticeably different from and inferior to those of the natural article.

Just as the Civil War led to the perfecting of condensed milk, so the present world war seems to be the impetus to the valuable process of dehydration. It is, indeed, on account of the war that the desirable advantages of dehydrated fruits and vegetables may be more clearly viewed. Just now, when every bit of shipping space must be utilized to the greatest extent, when weight and expense and liability to deterioration are each problems to be gravely considered, dehydration comes with the appearance of a godsend. It means that each car and ship will be able to transport from ten to fifteen times as much as they do now, and neither the heat of summer nor the cold of winter will have the slightest injurious effect. Not that dehydration is something totally new,—in various forms, it has been practised from time immemorial. The savage tribes of Africa, the people of ancient Egypt, and the American Indians all very sensibly preserved their food by drying. The custom is a well-known one in Italy and Japan, and, in our own United States, the fruit-growers of California resort to sun-drying to lessen the waste of their abundant fruits. But it is only of late that dehydration has come to make the method practicable everywhere. The farmer needs assurance that his labours will not be half wasted if we expect him to turn all his efforts to greater production. A little investigation shows this problem of increased production to be rather a serious one, in

any event, and points out the urgent need of conservation. For some time, the rural and urban districts have been tending to equalize in population, and in two years more the city numbers actually promise to be slightly larger than the rural. These points are clearly shown at the Grand Central laboratory exhibit by means of a chart. Other charts for the enlightenment of the visitor show the great depletion of the foreign grain supply, which must be met by America if it is to be met at all, and the large percentage of imports without a compensating amount of imports.

For Army purposes, dehydrated foods are ideally adapted. The fact that they keep perfectly is, in addition to their other advantages, one of the best recommendations, as it is closely related to the hygienic welfare of the camp. With refrigeration plants facing a lack of ammonia, cold storage is hardly to be depended upon. The ease with which dehydrated foods may be prepared also makes them a convenience. For relief work in France and for prison camps, the Young Men's Christian Association is asking for dehydrated foods, and the French Government has already received them for military hospitals. The following excerpt is from a letter thanking Mrs. Harriman for a donation to the Food for France Fund: "The soldiers will bless you for your generosity, as they [dehydrated vegetables] are needed more than anything else in the French military hospitals." It is interesting to know that one hundred pounds of dehydrated soup mixture will feed three thousand hungry soldiers. Our enemy knows the value of dehydrated foods in war times, and, if we are sensible, we shall profit by his experience in this matter. Directly after the start of the war, Germany made haste to add to four hundred and eighty dehydrating plants then in operation, two hundred and forty-six more, and at present it has more than two thousand. Dehydrated foods are keeping alive both army and civilian population, and even the German cattle. The English and French Armies, too, use millions of pounds of dehydrated vegetables.

The women of America may not be able to fight in the trenches, but they can form the army behind the Army. They can cooperate to make an invincible front line trench if they bend every effort to conserving perishable foods. The dehydrator that has been described is not intended to meet the needs of the average family in a small home. It is rather for the community kitchen, for the large farm, for whatever enterprise can handle big quantities.

DEHYDRATORS FOR COUNTRY ESTATES

There will be some who will install these machines at their summer estates; and for those who prefer it, there is a smaller model that is just half the size of the one described. The cost of installation amounts to about \$1500; this includes the auxiliary preparatory machinery, such as cutters and peelers. If operated to full capacity, the machine will dehydrate three hundred thousand pounds of fresh material a year. There should be two workers. If these are volunteers, the cost of operation will be only three-tenths of a cent a pound. Inclusive of wages, the small dehydrating plant may be run at an average cost of a cent for a pound of fresh material. They will be conferring the greatest possible benefit on their country if some of our large landowners will start dehydration on their country places. When any one can practise such true and efficient conservation of food—and on food depends our strength and that of our Allies—it seems faltering patriotism not to utilize the enviable opportunity.

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"Bandeau"
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There are twelve distinct DeBevoise brassiere types, each made in a wide variety of styles and prices to meet the needs and fancies of every figure and taste. Ask your merchant for the "debb-e-voise" and decline so-called substitutes.

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VANITY FAIR defies anyone to accuse it of hoarding! Despite the close-corner-clipping of the day, the Plus-4-Inch Vest continues to boast four precious inches more than the ordinary silk vest!

Think what four whole inches mean in comfort! A clean-cut silken line from corset end to stocking top.

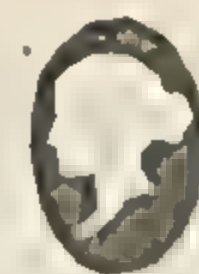
It isn't just at *one* end that the Plus-4-Inch Vest is unusual, either. The shoulder straps are decidedly different! In the first place they stay just where they belong, because they're placed at an angle. The distance between the straps is less in back than in front, and as a consequence they never slip off your shoulders. They are not made of ribbon, but of double-thickness Vanity Fair glove-silk, daintily hem-stitched.

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The shops that carry smart apparel sell Vanity Fair Undersilks.

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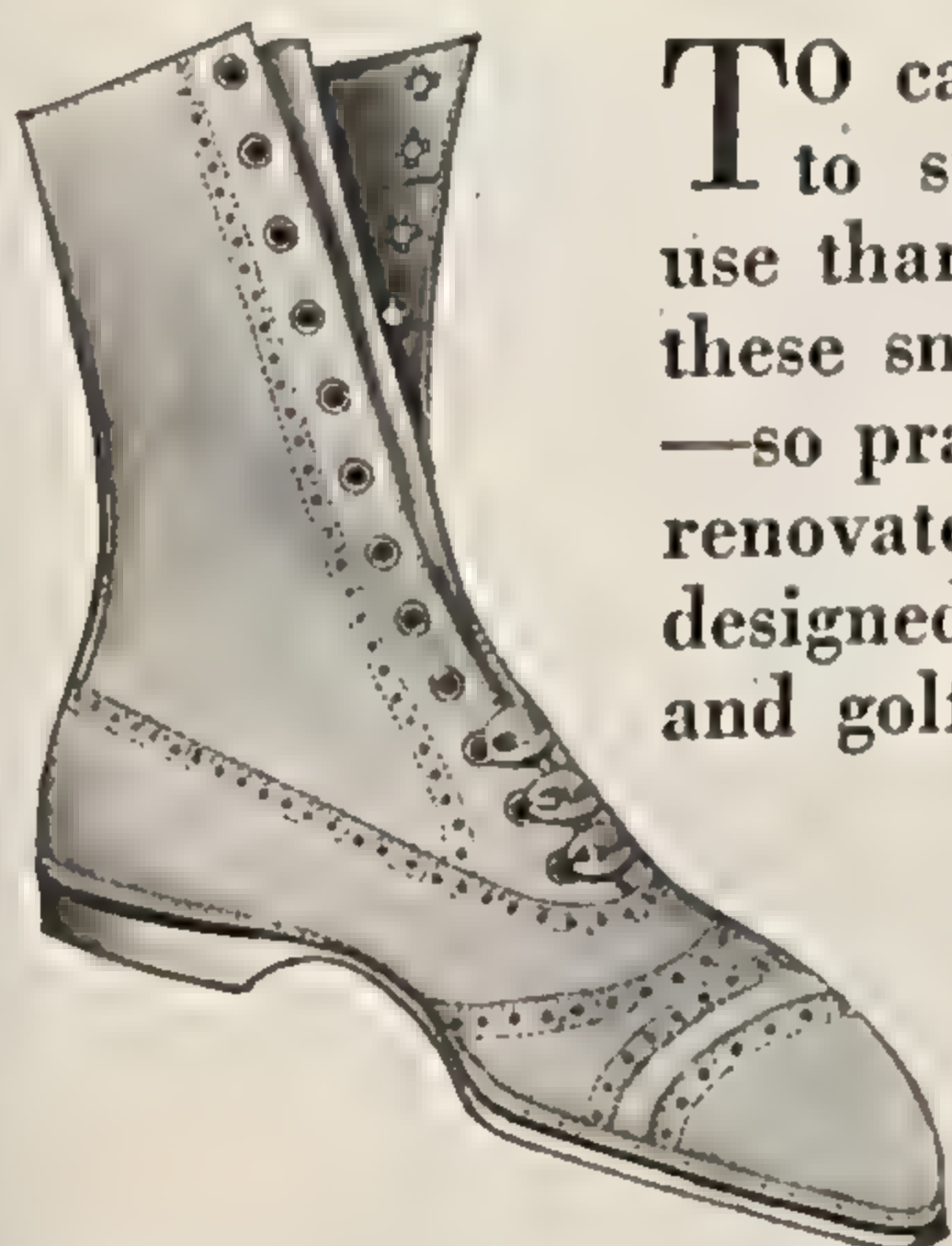


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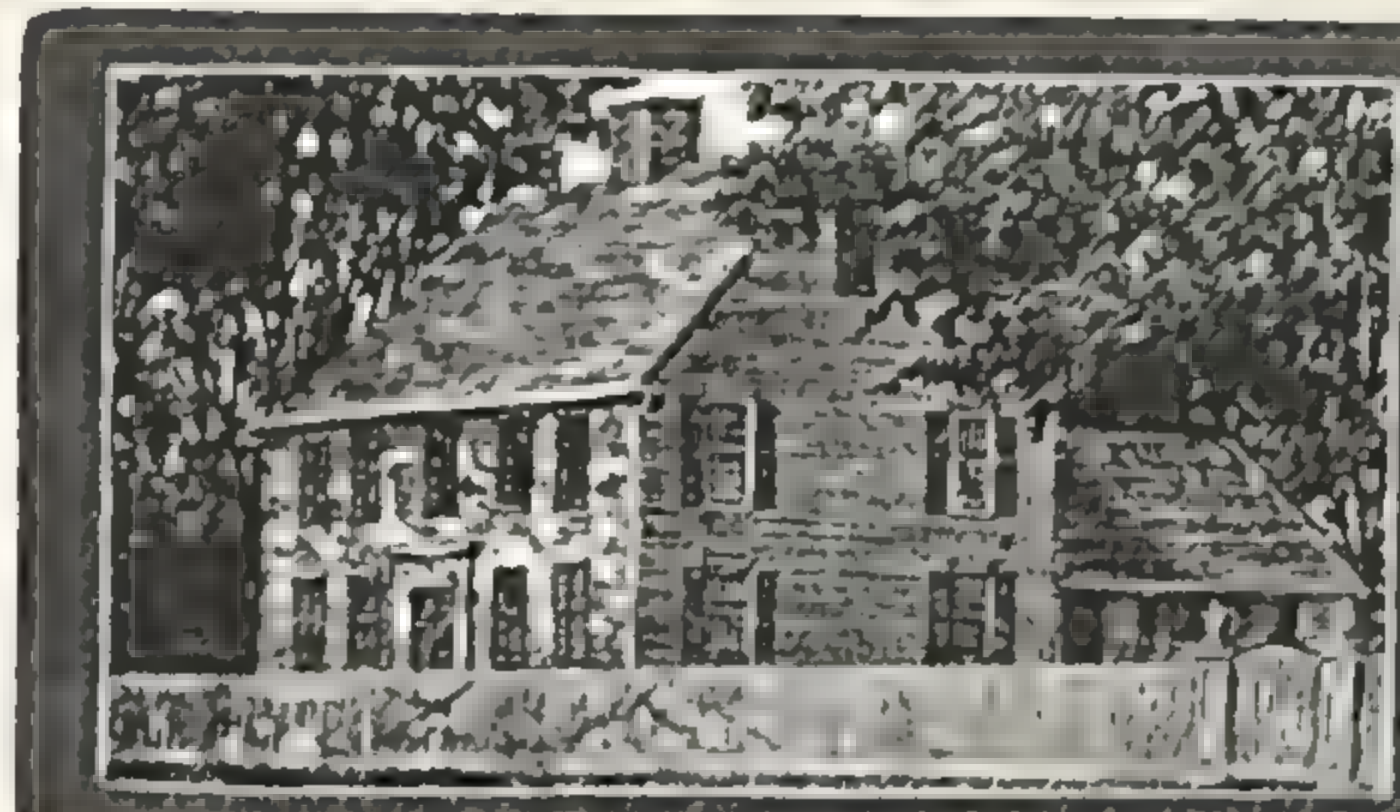
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Each piece is unexcelled in workmanship, uniformly correct in proportion and design and will give during its long period of service a distinction to the table hitherto unattained except by the best products of Sterling Silver.

Saybrook Pattern

Named after old Saybrook, Connecticut, where the historic homestead known as the House of Romance still stands. This old homestead was the favorite visiting place of Washington Irving and Fitz-Greene Halleck and was where the gallant Commodore Isaac Hull won his bride.

Truly Colonial in design and suggesting romantic traditions, the Saybrook pattern will be particularly valued as a wedding gift that may be handed to succeeding generations as a treasured family heirloom.

Farmington Pattern

FARMINGTON, the beautiful New England town from which this pattern takes its name, is one of the oldest settlements in Connecticut and is renowned for its fine examples of early Colonial architecture.

The chaste simplicity of the lines of the spire and belfry of the old church, its most admired structure, is suggested in the Farmington pattern.

UNIVERSAL SILVER OVERLAID TABLE SERVICE costs but little more, is worth considerably more and should not be confused with ordinary silver plated ware.

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"Master Cutlers for Over Half A Century"

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FOR THE HOSTESS

MISTRESS and maid alike should derive an inspiration from the definition of a patriot as one "who not only loves his country but zealously supports its authority and interests." It is in the kitchen that much of the serious work towards saving one's country may be accomplished. A nation should send forth its men with constitutions built up by a diet that has contained all the necessary elements for mental and physical strength. Without this no army can do its work efficiently. But many women have not been taught the value of foods and the results of wrong combinations and, therefore, do not understand how to plan a correctly proportioned meal. Now, however, no one can take refuge from responsibility behind a plea of ignorance, for some of the most intelligent men and women in the country are devoting their time to spreading information on dietetics. This work will be of tremendous value for coming generations.

The nation is asked to conserve fats because the men at the front can barely get a sufficient amount. Human beings can not live without fats, and so the call is not to eliminate them, but to conserve them. The daily routine of the housekeeper, which some people call drudgery, becomes glorified when she realizes that the saving of every small piece of fat is helping to preserve the life of a man who has gone so bravely to fight her battle.

HOW TO CONSERVE FATS

The Food Conservation Board tells us to "guard the fat supply in the home. Do not cook with butter, but do not deprive the children of butter on the bread; dairy butter has food value vital to children. Save the grease drippings from the roasting pans. When you buy meats, don't let the butcher trim off the fat. Do it yourself, and when you bring it home, utilize it. Use cottonseed-oil, peanut oil, or corn oil for cooking. Glycerine is made of fats, and thousands of tons of glycerine are being used to make explosives. Waste fat, and you help endanger our supply of ammunition. Don't waste soap; soap is made from fat. If you have fat scraps left, find out how to make them into scrubbing soap or else sell them to the collector. He in turn will sell them to a collector, who in turn will sell them for making glycerine and soap."

Dr. Mary Swartz Rose, Assistant Professor in the Department of Nutrition, Teachers' College, Columbia University, in her timely book, "Every-day Foods in War Time," gives some practical rules that every one may apply. In the chapter on Fats and Vitamines, she says, "For people who are engaged in hard physical toil, fat is exceedingly important for the purpose of gaining in concentration. Fat is fuel for fighters, and it is perfectly reasonable to ask those who are not doing much heavy labor to eat other kinds of food and save fat for those who simply have to have it to do their work well. In the ordinary mixed diet, one can easily dispense with an ounce of fat (two tablespoonfuls) a day. Each tablespoonful is equalled in energy by an apple or banana, a large egg, two half-inch slices of bread about three inches square, four dates, or four prunes, and it is no great strain on one's capacity for food to substitute such items for the fat." This will help the layman who may be patriotic at heart, but is at sea about just how to conserve. It is our privilege to present some of the methods of the expert cooks, with a few explanations of how to apply these suggestions.

It is an unpardonable extravagance to throw away the fats from mutton, ham, or sausage, and even from beef, salt pork, or poultry. Chicken fat is an excellent substitute for butter in cooking. In the proportion of half and half, when

used with oleomargarine or butter, it can not be distinguished either in flavour or texture in even the most delicate cakes or pastry. In substituting anything for butter, one must remember that the latter is not pure fat, consequently only one-eighth of a rendered fat may be used in its place.

The Agricultural Extension Service, University of Vermont and State Agricultural College, gives the following useful recipes for conserving fats.

MAKING FAT COMPOUND AT HOME

Cut or grind one pound of beef suet and try out the fat at a low temperature to prevent burning. A double boiler is good for this purpose. This should give 14 ounces of pure fat, to which half as much cottonseed-oil should be added. Stir occasionally while the mixture is hardening, so that the fats will be well blended. The present price of suet is about 10 cents a pound; cottonseed-oil is about 21 cents a pound. On the basis of the above proportions this satisfactory lard substitute can now be made for 15 cents a pound. If the cottonseed-oil can not be procured locally, sources will be supplied on request.

To "render" or "try out" fat trimmings for use, clean and wash the pieces of fat and place in a saucepan over a moderate simmering heat until all the fat has been melted out from the membrane holding it. Strain through cheese-cloth or thin cotton in turning off, and keep in a cool place for future use.

To clear used fat without removing flavours, the fat should be melted with an equal volume of water and heated for a short time. The mixture should then be cooled, the layer of fat which is hardened on top should be removed, and any impurities under the surface scraped off. To remove slight flavours and odours, thin slices of potato may be cooked in the fat until thoroughly browned. The fat is then strained off and cooled. To remove odours and flavours not too strong and to reduce strong flavours and odours, twelve pieces of clean hardwood charcoal the size of a walnut should be added to each pound of chopped unrendered fat. This should be rendered in a double boiler, let stand for two hours, and strained. When the scraps of fats are too strong and coarse to be used for food, or have been used for frying, an excellent soap may be made from them. This soap is invaluable for household use and is given by the New Hampshire College. It may be made as follows:

ANOTHER WAY OF CLARIFYING FATS

Strain and clarify 5½ pounds of fat. Put a one-pound can of concentrated lye in a stone or enamel vessel and add 6½ cups of cold water. Let it stand until cool. Add 2 tablespoons of borax dissolved in ½ cup of warm water and stir constantly. Pour the lye gradually into the slightly warmed fat, stirring constantly, and pour in ½ cup of ammonia before the mixture is cool. Continue to stir until the soap is as thick as pancake batter, then pour into boxes lined with greased paper. When cold, cut into cakes of equal size. Let it ripen a week before using.

It is useless to deny that this scientific conservation of fats means an added task for the housekeeper; but is it not worth it? The real patriot is the woman who devotes this intelligent attention to every detail of her household. She may begin by making the entire family pledge itself to eschew anything that requires deep fat frying, such as fritters or French fried potatoes. The American woman is not a slacker at heart. Show her the way, and she will become, gladly, "one who not only loves her country but zealously supports its authority and interests," and supports them intelligently.

A Simple Solution

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It thus becomes merely a simple solution of choosing the best quality of jerseys.

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has become a standard for beautiful, serviceable, drapable jerseys.

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This may surprise you, but I am doing it daily; I have done it for 80,000 women.

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NEW YORK



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A one-man exhibition of the work of Mahonri Young at the Sculptors' Gallery, included this group called "Alcmene"

A R T

(Continued from page 61)

The Babcock Art Galleries, which have shown so many interesting paintings of the West this year, held, during April, an exhibition of the works of eight men who have won distinction in their painting of Indian life and Western colour. There were two canvases by Albert Groll,—who stands preeminent as the painter of the Arizona desert, which showed his sensitive feeling for colour and his painting of wide desert space broken by patches of sage-brush. These were called "Flying Clouds, Arizona Desert" and "Sunset." Indian life formed the subject for many canvases by men whose names have long been associated with the subject; among them was E. Irving Couse, whose interpretation of typical Indian custom and thought has been simply and broadly handled in his "Shooting Fish" and in "A Klickitat Hunter." William R. Leigh has painted the subject with less interest in the individual and more in nature and beauty in "Chief Big Eagle" and "Twilight." Besides these were Deming's "The Call of Defiance" and Blumenschein's "Young Brave." From the increasing number of men who are painting it, one would judge that the lure of the West is growing.

Early in April, the Knoedler Galleries held an exhibition of water-colour draw-

ings of old English costumes by Purcell Jones. In the general decorative treatment of the figures against their white backgrounds, in the clearness of colour, and in the interest in costume pattern, there was something reminiscent of Bakst. The drawings might be divided into four groups, of which one consisted of designs for modern presentations on the stage. In the second group that of English Gothic Costumes, "Linetta, (Henry VI., 1422-1461)" was of especial merit as a study of pattern. The third and fourth groups were of English Costumes, James I., 1566-1625, and of Second Empire Costumes.

The Macbeth Galleries showed a group of landscapes by Charles H. Davis, Ben Foster, and Willard L. Metcalf. From his earlier painting of clearer colour landscapes in which white clouds in a blue sky floated over fresh green fields and hills, Davis has greyed his palette to one of more chalk-like colours and has chosen to give us nearer objects, gnarled tree trunks and grey bare branches against the distance, rather than paintings of unbroken distance. The sturdy definiteness of the work of Ben Foster was in interesting comparison to that more indefinite and softer work which at times bordered on confusion in the work of Metcalf.



Charlotte Fairchild

Drawings by Purcell Jones, which were an echo of Bakst, were shown at the Knoedler Galleries

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in period designs of unusual beauty, is shown by dealers everywhere. They will be glad to show you the finer details of Karpen construction, which combines with fine woods and rich fabrics to make Karpen Furniture beautiful; and to tell you about the patented Karpenesque spring cushion upholstery, which gives it an unrivaled comfort.

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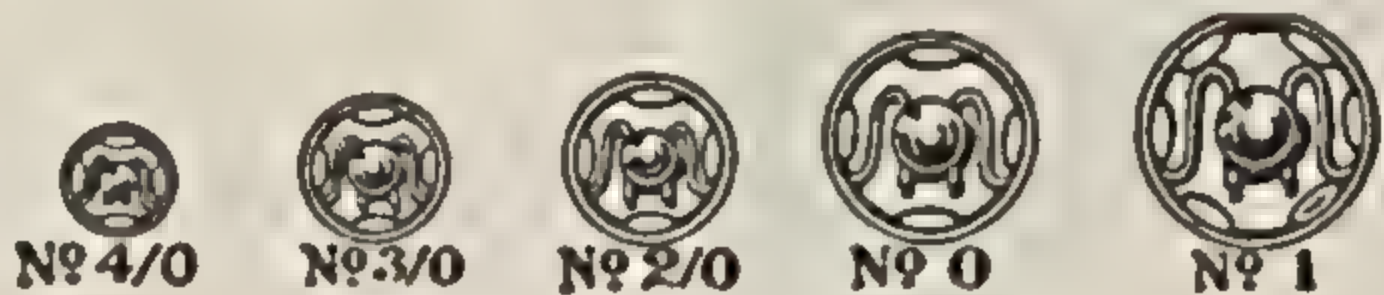
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White Studio

"An American Ace" is a war play by Lincoln J. Carter, a veteran in the art of producing old-school melodrama full of gun-fire and thrills

SEEN on the STAGE

(Continued from page 59)

phrase should be remembered by those of us who haunt the theatre. Another architect, F. Burrell Hoffman, junior, was associated in the early studies for this building; and the curtain, the hangings, and the decorative paintings were executed by Unitt and Wickes. But the supervising mind of Henry Miller is evident in nearly every detail of an edifice that may be described, in a single phrase, as a temple of good taste.

The façade is Georgian in architecture; and the interior is designed and furnished in the manner of the Adam period. Those great brothers of good taste who bequeathed a lasting name to the Adelphi district in London would feel thoroughly at home in Henry Miller's Theatre if they could now revisit the glimpses of the footlights. Those who have been to Bath and have studied the architectural records of the English eighteenth century at its best will welcome this new building with a smile of friendly recognition. The lobby is oval in design and is not only lovely in its lines but quite unusually practicable for the welcoming of crowds. Below stairs there is a lounge, to be frequented between acts by both ladies and gentlemen,—a charming room which is at once commodious and cosy.

AN INTERIOR OF PLEASANT DETAILS

The auditorium contains two balconies; for Henry Miller, remembering the storied past, is not yet willing to concede that the top gallery, with its cheaper seats, has been rendered obsolete by the advent of the motion-picture play. The chairs are comfortable; the carpetings are hushed and homelike; and the curtain is beautiful to look upon. The programme must be praised, because it is a veritable play-bill and is mercifully empty of any advertisements.

It happened, by a happy accident, that the play presented at the opening of this theatre was a polite comedy of conversation of which three acts were set in a single room in the house of a millionaire. When the curtain rose, it revealed a stage-set which completed the impression that had been previously registered by the beauty of the auditorium. The room disclosed behind the curtain was merely a new and lovelier addition to the house in general; and the gathered members of the audience were immediately made to feel "among those present" in the scenes that were suc-

sively set forth. This single set was built solidly upon the stage, of weighty wood, and made for permanence. To speak in the vernacular of stage-hands, it could not possibly be "struck" and reassembled in the course of half an hour. It stood there, obviously, to last so long as the play should last and to be broken up when the play had ceased to please.

Because of the lateness of the season, this actor-manager decided to open his new theatre not with a serious drama of the kind with which his reputation has most generally been associated in the past, but with a sort of "spring bonnet of a play"—to quote a phrase that he himself has been reported to have used in describing "The Fountain of Youth."

"THE FOUNTAIN OF YOUTH"

"The Fountain of Youth," by Louis Evan Shipman, is a comedy of conversation,—well mannered, polite, sufficiently witty, and adequately literary in its dialogue. On the other hand, it is deficient in the element of action and in those values that are ordinarily regarded as "dramatic." Almost the entire text is made up of retrospective or prospective colloquies which report to the audience events that are assumed to happen off the stage. This indirect method of presentment would be fatal to an inherently important play; but, in the present case, it does not greatly matter, because the theme of "The Fountain of Youth" is deliberately tenuous and the story is treated airily as something scarcely worthy of too serious consideration.

"The Fountain of Youth" is superlatively acted, by a cast that includes (in addition to Henry Miller) such sterling artists as Lucile Watson, Hilda Spong, Frank Kemble Cooper, Frank Sylvester, Robert Ames, and Olive Tell.

WALTER HAMPDEN'S SHAKSPERE

Ralph Waldo Emerson once wrote, "A new person is to me an event, and robs me of my sleep." How much more emphatically may this saying be assigned to a new Hamlet or a new Macbeth! New persons—such as they are—are born every hour of every day; but new Hamlets appear not more than once in a decade.

An able American actor has been pushed into prominence by the crowded

(Continued on page 94)

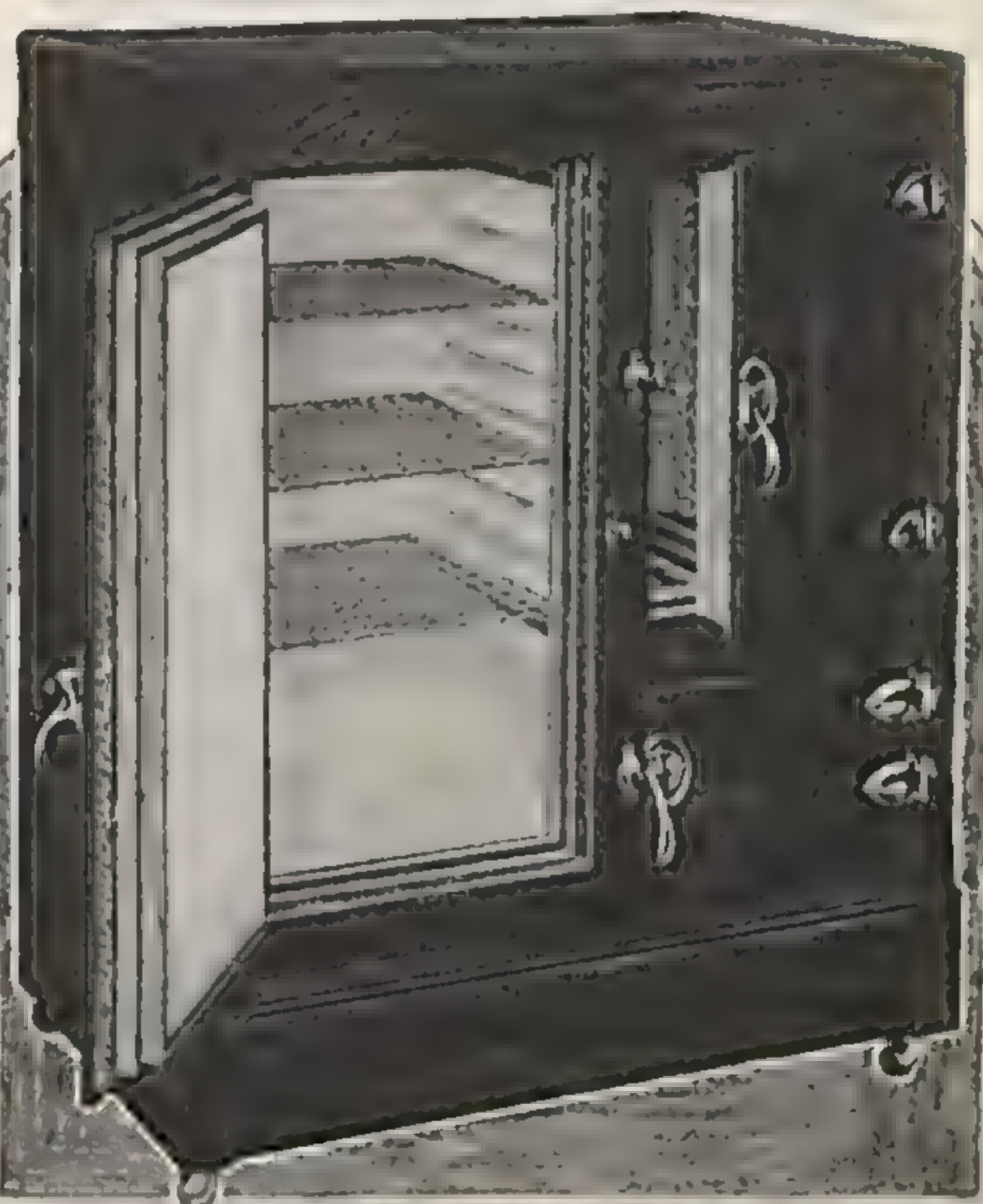
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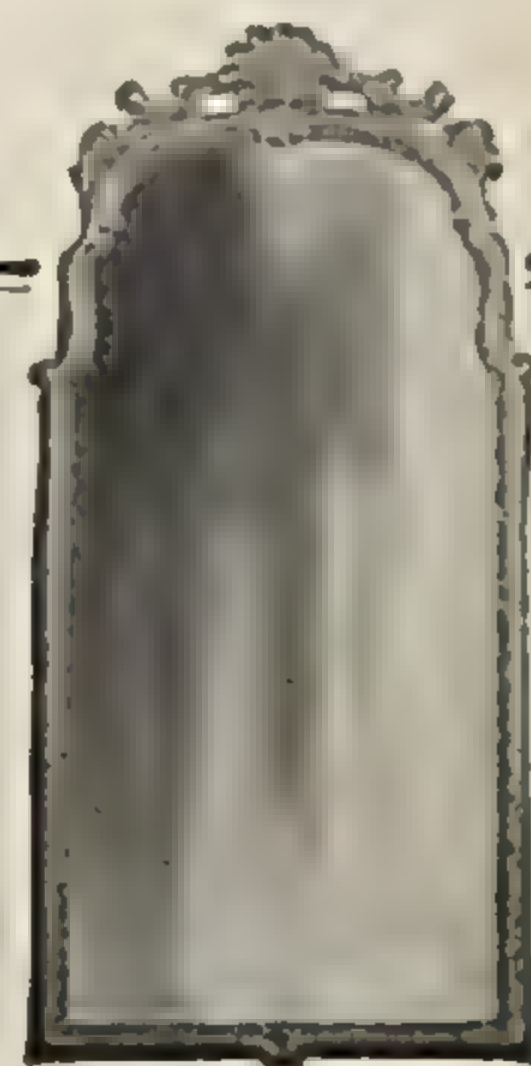
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SEEN on the STAGE

(Continued from page 92)

happenings of the few weeks that call for review in the course of the present article. Within the brief span of a single month, Walter Hampden has rehearsed and acted the long part of the young Elihu in "The Book of Job" and the three gigantic parts of Marc Antony, Macbeth, and Hamlet. Something has been said already, in previous issues of this magazine, concerning his excellent performances in "The Book of Job" and "Julius Cæsar"; but some word must now be written in appreciation of his still more recent renderings of the superb parts of Macbeth and Hamlet.

These performances were shown at the Cort Theatre in New York at hours strange and new, selected—in accordance with the programme of The Shakespeare Playhouse—to attract the attendance of students in our schools and colleges; and the responsive patronage of this special public gave evidence of the essential soundness of the managerial idea conceived by Frank McEntee, the director of the undertaking. The stage productions were perfunctory and left much to be desired; but all the leading parts were competently cast. Helen Ware, for instance, made her first Shaksperian appearance in the tremendous rôle of Lady Macbeth and acquitted herself with unexpected credit. In the sleep-walking scene she was especially impressive; and, in this passage, I am sure that even the great Modjeska would have applauded her with genuine enthusiasm.

Walter Hampden's Macbeth is competent and interesting; it is well studied and, of course, well read (for this artist is endowed not only with a gorgeous voice but also with a most punctilious ear for rhythmical arrangement); but it is not yet to be classed with his Hamlet, which is already a creation that is truly memorable. Thirteen years ago, when this American actor was only twenty-five years old, he played Hamlet for the first time in London; and he was greeted at that moment as the logical successor of Forbes-Robertson. His Hamlet is far and away the finest that has been shown by a native actor in this country since E. H. Sothern first assumed the part; to my own mind, his performance seems more satisfactory than Sothern's. I do not pretend to be a critic of actors or the art of acting; but I have seen all the Hamlets since the days of Edwin Booth, and I remember none more princely, more poetic, more lovely in its absolute gentility, than Walter Hampden's.

If only our so-called "commercial" managers were more commercial, one of them would be clever enough to earn a large amount of honest money by equipping this fine actor with a first-class production of this play and sending it on tour. The tragedy of "Hamlet," first and last, has made more money in the theatre than any other drama, new or old; and it has never been known to fail when it was adequately acted. This latest performance of the part is so intrinsically beautiful that it would be welcomed in every city of this country. Here is a practical suggestion for those Broadway magnates who are forever complaining that they can't get plays and can't get actors. Both Sothern and Sir Johnston Forbes-Robertson have retired permanently from the stage; the field is open; and our public obviously needs a Hamlet that is worthy, in every way, to be classed with their classical achievements and to carry on the great inheritance for the benefit of a newer and appreciative generation.

"L'AVARE"

The first season in New York of *Le Théâtre du Vieux Colombier* was brought to a climax and a close with a production of "L'Avare" of Molière. This five-act comedy in prose—which was written,

with extreme rapidity in 1668, when the author was forty-six years old—is now regarded as one of the major works of Molière, although it can not quite be classed with his most perfect comedies in verse—"Les Femmes Savantes," "Le Tartuffe," and "Le Misanthrope." The central project of "L'Avare," as everybody knows, was borrowed from the "Aulularia" of Plautus, and a minor and contributory complication was lifted lightly from the treasury of Ariosto; but Molière, on occasions such as this, was accustomed to assert, with pardonable pride, "I take my own where I find it." There are only thirty-one distinct dramatic situations; and any permutation of these elements belongs by right not to the playwright who has used it first but to the playwright who has used it best.

The patterning of this celebrated comedy shows many evidences of the haste with which it was composed. The makeshift "happy ending," for example, is a manifest admission of a momentary lassitude. But, in the character of the typical miser, Harpagon, Molière has created one of the most monumental figures in the entire history of dramatic literature. Harpagon must be classed with Shylock as a character who, despite the fact that he was launched originally as a comic figure in a comic play, has come to be regarded as a tragic personage by the subsequent imagination of mankind, because of the profundity of the author's delving into the very heart of his mystery.

At the Sign of the Ancient Dovecot, this great character of Harpagon was impressively played by Charles Dullin—an actor rescued from the trenches by the government of France and sent to this country for the specific purpose of exhibiting this work of art to the public of New York. Dullin has played in Paris at the state theatre of the Odéon; and his presence in America is another of those countless graceful gifts that have been bestowed upon us by the great and sisterly republic overseas.


"HEDDA GABLER"

Due gratitude has been expressed already in the pages of this magazine to Arthur Hopkins and Alla Nazimova for their joint enterprise of presenting a repertory of the leading plays of Ibsen. Their laudable production of "The Wild Duck" has been succeeded by a less laudable repetition of "Hedda Gabler."

It was in the part of Hedda Gabler that Nazimova made her very first appearance in the English language, eleven years ago. Her conception of this character has not altered in the interval, nor has the present writer's attitude toward her performance changed. To my mind, Nazimova sets forth a very skilful rendering of an idea of Hedda Gabler that is totally at variance with the intention of the author. I admit the virtuosity of the performance, but I deny the validity of the interpretation.

Space is lacking for a full discussion of the character of Ibsen's Hedda; but a commentator may be pardoned for asserting briefly that this imagined woman was neither sensuous nor languorous. Yet these qualities of languor and an almost luscious sensuality are the two traits that are most clearly emphasized in Nazimova's performance. Her insistence on the note of languor and the kindred note of languishing require her to play the part in a tempo of extraordinary slowness; and this tempo, which—to my mind—is inimical to the intention of the play, stops and kills the efforts of the actors who are required to project the headlong, hurried, nervous parts of Lövborg and Tesman. At the climax of the drama, when these men, after an all-night diss-

(Continued on page 96)



Wise War-Time Philosophy

"WHEN my husband is going through a trying period in business, that is the time I put my best foot forward, plan most carefully my dinners, don't become frocks," said a clever woman who is a bulwark of strength to her husband. "Nothing is more disheartening than evidences of carelessness. Any forced economy I strive to conceal from him."

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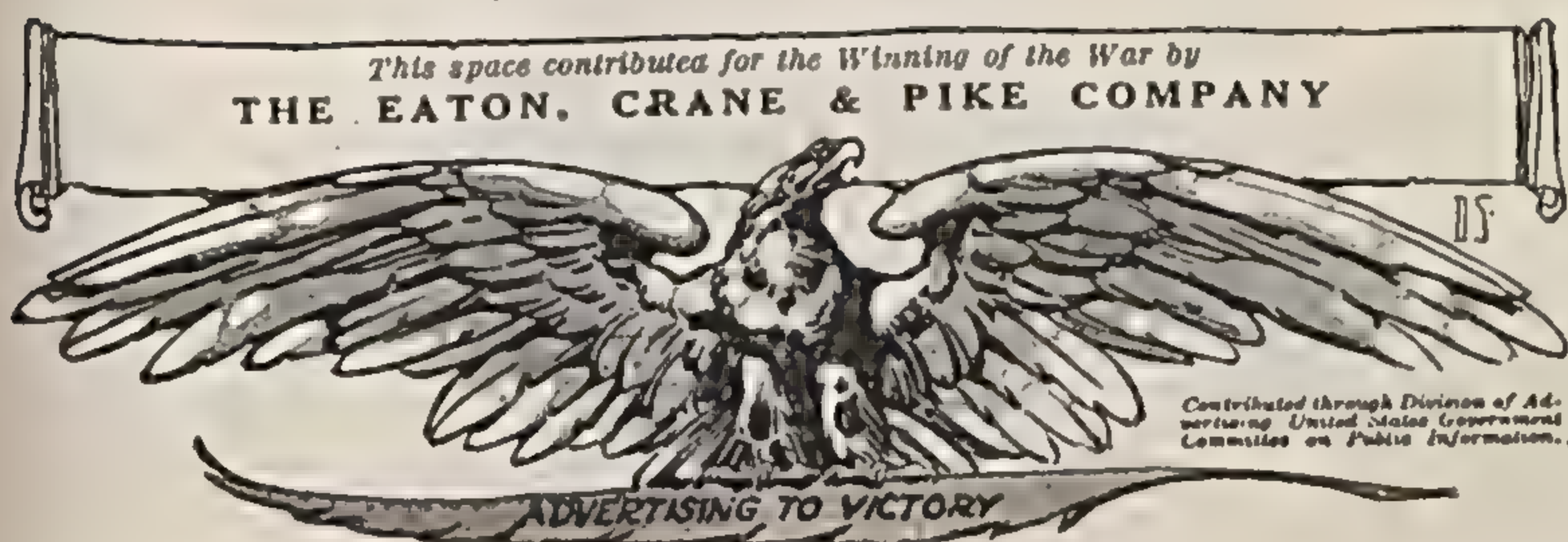
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(Continued from page 94)



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pation that has been peculiarly hectic, would naturally pour forth words in torrents, Nazimova halts them at every cue by counting ten before she slowly and luxuriously answers.

Tesman is excellently played by Lionel Atwill, an actor of extraordinary versatility. The setting, designed by Robert Edmond Jones, is slightly enough in itself; but, as an ante-bellum visitor to Ibsen's Norway, I may perhaps be pardoned for suggesting that this artist knows very little about the look of the interiors of Christiania.

"NANCY LEE"

"Nancy Lee," by Eugene Walter, is the most promising and reassuring play that has been written by this gifted author since that rather distant period when "Paid in Full" and "The Easiest Way" were launched in quick succession. This new piece is reassuring because it is real and because it shows, in this respect, a noticeable contrast to the author's recent essays in the realm of violent and artificial melodrama, such as "The Knife" and the "The Heritage"; and it is promising because it seems to be sincere and indicates an interest in life that is even more insistent than the author's interest in the theatre. The play was founded on a preexisting manuscript by H. Crownin Wilson; but, in its present form, it is almost entirely the work of Eugene Walter.

"Nancy Lee" sets forth a careful study of a woman who, brought up to be a social parasite, remains a social parasite beyond the farthest reaching of the "happy ending" of the pattern. The only trouble with the play is that the theme is commonplace and that the characters are basically unimportant. Yet these unimportant characters—if the adjective may be admitted—are clearly and completely drawn; and the building of the plot shows many indications of a skill that is indeed extraordinary. Eugene Walter knows more about the subtle craft of making plays than any other author now living in America. All that he still needs for election to the high society of permanently memorable dramatists is a deeper sense of the things that really matter in mankind's experience of life at large.

"THE ARMY WITH BANNERS"

No reviewer could be pardoned for attempting to compose a criticism of a work which he had failed to understand. "The Army with Banners," by Charles Rann Kennedy, conveyed no meaning whatsoever to the willingly receptive mind of the present commentator. Stimulated to attention by enthusiastic reminiscences of "The Servant in the House," I listened very hard to the lines of this new composition; but, after an unprecedented effort toward appreciation, I left the theatre very sadly with a celebrated phrase of Shakspeare's on my lips—"That way madness lies." Either the author of this play is a very great genius or else his intellect has gone astray. I can find no other explanation of his inability to make his meaning clear to the minds of many friendly critics; like myself, who are not utterly illiterate and unilluminated.

"APRIL"

"April," by Hubert Osborne, is not, by any means, a memorable play; but it shows the undeniable sincerity that is often to be noted in a new composition by a new playwright. It reveals, also, the technical cleverness which is frequently displayed by the younger generation that is forever knocking at the door.

According to the pattern of this play,

a long-married woman, at a time of trouble, drifts into a dream which bodies forth to her imagination a motion-picture of the hypothetical life that might have been bestowed upon her if she had elected to accept the importunities of a richer and more successful suitor for her hand. This vision is drastically disillusionizing; and, after her awakening, the harassed heroine is more than happy to accept, without reproach, the fate that has been actually granted to her by the falling of the dice of destiny.

This play, despite the staleness of its subject-matter, appeals to the sympathy of the spectator because of its manifest sincerity; and the text of Hubert Osborne has been projected adequately by the company collected by Charles Hopkins, the director of The Punch and Judy Theatre.

"THE MAN Who STAYED at HOME"

One of the earliest "war plays" to be shown in this country since the fateful falling of August, 1914, was "The White Feather," by Lechmere Worrall and J. E. Harold Terry,—in which the leading part was depicted originally by Major Leslie Faber, who has ominously been reported "missing" in the recent epoch-making battle on the plains of Picardy. This play has lately been refurbished, with many added references to the tardy but idealistic entrance of the United States into that gigantic conflict which is destined to determine the future of the world; and it is now presented for a second time to the public of New York, under its primary title of "The Man Who Stayed at Home."

This play is entertaining and diverting because of its theatric cleverness, despite the fact that it can scarcely be accepted as a serious study of a situation that is serious indeed. "The Man Who Stayed at Home" professes to expound the difficulties mastered and surmounted by an agent of the British Secret Service in discovering and circumventing the inimical activities of a group of unsuspected German spies in a little seaport town of England. The hero is an apparent slacker, who toils loyally for the advantages of his government beneath the "camouflage" of an almost ostentatious imbecility.

Major Leslie Faber (and the pen of one who loved him falters at the very sense that he might properly be called "the late," although at the moment of this writing he has merely been reported as among the "missing") played this part with many indications of an underlying heroism. His successor, Albert Brown, now acts it—with every evidence of popularity—as a sort of half-inspired "silly ass." The piece is still amusing, and is likely now to be more popular than when it was presented for the first time in this country.

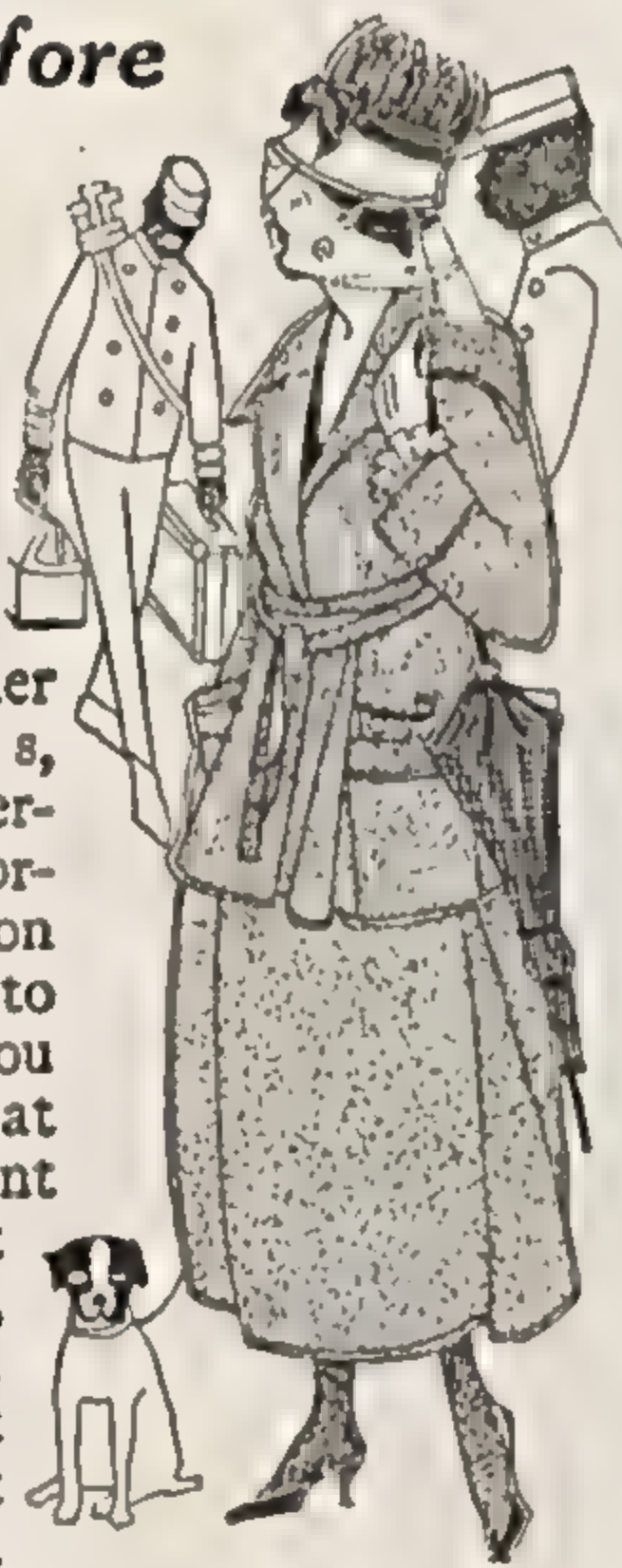
"AN AMERICAN ACE"

This world-decisive war is so tremendous that one feels a sort of sacrilege to see it "aped and boyed"—to quote a phrase of Shakspeare's—in the theatre of to-day. This feeling is the only source of my objection to such a play as Lincoln J. Carter's "big patriotic melodrama" entitled "An American Ace"—a ten, twenty, and thirty cent concoction which is offered to the present public for a dollar and a half beneath the "camouflage" of a national purpose. After listening to the author's exceedingly effective speech before the curtain, I am no longer willing to suspect the sincerity of his intention; but his play—regarded as a work of art—is insincere and is likely to persuade our theatregoing public that our national participation in this world-important war is merely a matter of heroic make-believe.

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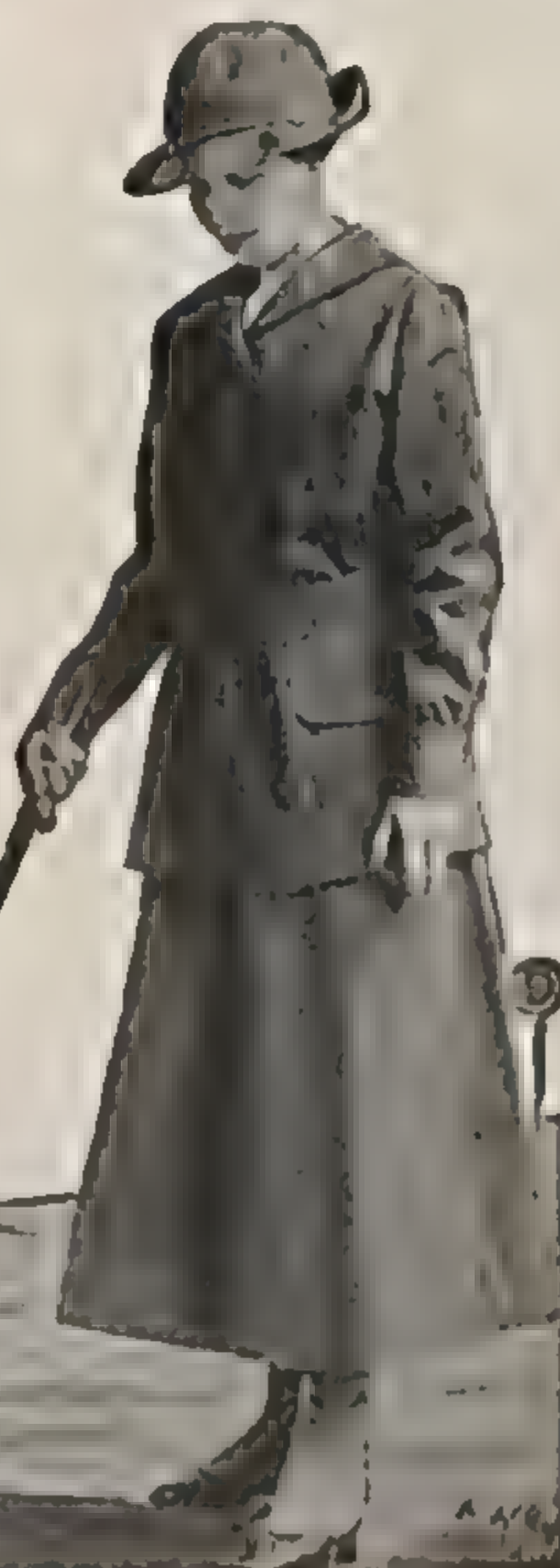
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MAKERS of MUSIC

(Continued from page 58)



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apparently of producing anything fine for ourselves in the arts, but importing it extravagantly from Europe. The Roman emperor garnered his works of art with the sword; the American financier with the cheque-book. Mr. Morgan's raids on the treasure-houses of foreign lands were as splendid as Cæsar's and no more flattering to the artistic pride of his countrymen. We Americans were able to buy symphonic poems from Richard Strauss, paying him an outrageous fee for them. But we could not create them for our own consumption, to say nothing of exporting them to Europe. The balance of trade, in works of art, was overwhelmingly against us.

AMERICAN TRADITIONS AND OPERA

In this particular matter of operas the record was the most discouraging of all. Each attempt seemed to be more hopeless than the last. It seemed that Americans were labouring under some curse, as though the god Apollo had taken offense at some affront and denied us the gift of song forever. Decidedly, we had not, as a people, the "operatic temperament." The genius of the land seemed to be against it. By no stretch of the imagination could one picture the typical American business man expansively spreading his arms and rushing to meet romance half-way. American traditions were Puritan; the land was settled by people who had rather go live in a wilderness than accept that of which their consciences disapproved. The non-conformist conscience doubtless has its virtues, but a leaning toward operatic self-indulgence is not one of them. The original Puritans of America were later joined by every other conceivable kind of non-conformists, political refugees, economic helots, and victims of race hatred. They were admirable human beings, most of them, but they did not tend to bring suavity into the tone of American social life. They brought more weird types of uncompromising conscience to a country which had too much conscience already. The moral temperature of America became enormously high, but this was of little use to the arts. An easy-going tyrant like Nero loves his fiddle, but who can imagine Oliver Cromwell at the opera?

Now these conscientious people found America teeming with wealth which needed only to be picked up from the ground. Inevitably they busied themselves first with this work which lay nearest to their hands. Hence it came about that the two most obvious characteristics of the American, in the eyes of the foreigner, seemed to be prudery and materialism. Such qualities as these must have a difficult time dwelling together in unity; they have for decades been holding the quaintest of dialogues in the American soul. But whatever their disagreements, they had at least one point in common: neither cared a rap for opera.

So opera, which is always somehow a flowering of the popular soul, has had a difficult time trying to grow in America. But it is bound to come. Prudery and materialism must in the course of time generate their own antidotes. And while opera has been attempting to grow in this country, there have been many well-wishers to lend what assistance they could. Large prizes have been offered in competitions, and the most important opera companies have been generous in according performance to native works.

FIRST ARTIFICIALITIES

If one surveys the record since the performance of Frederick S. Converse's "The Pipe of Desire" at the Metropolitan in 1910, one is impressed chiefly with the artificiality of the whole effort. American opera did not exactly want to come into being, and it had to be mightily

coaxed. The sense of artificiality is heightened by the evident effort exerted by some of the composers to find American materials for their works. A sound judgment told them that their music was more likely to have a spontaneous genesis and a sympathetic reception if it sprang from the spiritual sources which were distinctively American. But there was something a little naive in the conviction that the presence of red Indians on the stage would make an opera American in "colour." In truth, these composers were approaching America as much from the outside as any foreigner. The Russian gentleman of leisure who reads "The Last of the Mohicans" in order to learn how life is lived in America is no more amusing a picture than the American who searches out some Omaha brave or some Aztec princess in the belief that he will thus strike a familiar note in the breast of an audience at the Metropolitan.

INDIAN THEMES AND LOCALE

For all that, the Indians of Victor Herbert's "Natoma" were much more alive than the mythological creatures of "The Pipe of Desire." Mr. Converse would doubtless admit that this work, with its intangible symbolism and its impossibly involved and raucous harmonies, was a mistake of his youth. He learned, perhaps, from "Natoma," sung in the spring of 1911 at the Metropolitan Opera House by the Chicago company, what operatic treatment demands. For he produced a creditable work in "The Sacrifice," performed by the Boston company in the winter of 1913. It had for its locale the "mission period" of southern California, and, like the furniture of the same tradition, was a little too sophisticated in its rude simplicity.


All in all, "Natoma" is the most satisfying of American operas heard so far; its use of Indian themes is most skilful, its concerted passages are effective, and its abundant melody is ardent and agreeable. The "Hawk's Lullaby" of the third act is indeed a small classic in its way and is perhaps the most effective page of opera written by an American.

The scene now shifts, for the purposes of this narrative, to Berlin. The problem of creating an American opera, which many good Americans had been puzzling over, was solved by the Kaiser by a word and a nod. Whereas Americans had mourned, "Would that there were an American opera!" His Majesty, William II, said merely, "Let there be an American opera!" And it was even so.

By chance there was floating around Berlin at that time the score of Arthur Nevin's "Poïa," Indian in its locale and Indian in some of its themes. By all reports, it was quite the worst American opera of which there is any record. It is not known whether the all-highest was familiar with this score. If he was, there is nothing to occasion surprise, for the Imperial taste in music has always been of a quaint fantastic character. But it is probable that William II knew nothing of the opera save that it existed. It was enough for his purpose.

This purpose, as has already been intimated, was a purely diplomatic one. Ex-President Roosevelt was sojourning a few days in Berlin on his return from Africa, the scalps of many a lion dangling, so to speak, from his belt. The all-highest, always eager to gain the favour of any influential personage who came his way, determined to show Mr. Roosevelt how an emperor entertains his guests. What more regal gesture could there be to execute before an American Ex-President, than to command the performance of an American opera in one's own personal opera house! So "Poïa" became part of the official festivities, and Mr. Roosevelt was a patient victim.

(Continued on page 100)




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MAKERS of MUSIC

(Continued from page 98)

About the time the Kaiser was affecting American opera in the Prussian way, by autocratic command, the directors of the Metropolitan, in New York, were seeking the same end in the American way by signing a cheque. The ten thousand dollar prize which they offered brought forth twenty-three scores, of which Horatio Parker's "Mona" was adjudged the best. The libretto by Brian Hooker, concerned with the resistance of the early Britons to the Saxon invasion, was in many respects of operatic outline and feeling. But its mellifluous speech, too crowded with images for the purposes of simple lyric expression, had not the drive which is needed in works for the stage. Horatio Parker's music seemed likewise to have been too consciously written. It was a work for the study rather than for the opera house.

In the following year, at the Metropolitan, came Walter Damrosch's "Cyrano de Bergerac," for which William J. Henderson had written (from Rostand's play) quite the best libretto which any American composer had been fortunate enough to secure. It started nicely and for twenty minutes showed traces of musical distinction. But presently monotony overcame the score. The opera house cannot abide monotony, so "Cyrano de Bergerac" after five performances, went the way of the rest and has not been heard since.

In the following year, 1914, Victor Herbert's "Madeleine" was sung. It was a comedy in one act, the merest trifle in conception and also, as the event proved, in musical value. Last year brought Reginald DeKoven's pretentious work, "The Canterbury Pilgrims." The memory of this opera is still fresh, and it is in many respects a pleasant memory. Percy Mackaye's libretto was filled with the colour and perfume of Chaucer's tales, and DeKoven's music overflowed with facile tunefulness. Yet again the authentic touch of the operatic composer was lacking. Beyond a doubt the composers drafted from the field of operetta, such as Victor Herbert and Reginald DeKoven, have approached their task with a surer instinct than those drawn from the concert hall, such as Frederick Converse and Horatio Parker. But in the work of all four men the listener could sense an unfamiliarity with their tools. Yet this only reflected the unfamiliarity of the American public with the essential soul of opera.

The Metropolitan this season took its chance with two short works instead of one long one, and in so doing dropped a useful hint. Why not, one wonders, show a special hospitality to short works during the apprentice stage of American music? The advantages are many. Two American composers thus obtain a hearing instead of one, and two strains of talent are tested; a short work is no less worthy a find, when it is good; and apprentice composers, who are usually short-breathed, are far more likely to work effectively when the problem does not make excessive demands upon their invention. And last, there is the audience to consider. To sit through one act, if it turns out badly, is much easier than to sit through five in succession. Indeed, "Shanewis," which, whatever its virtues, cannot claim to be an outstanding success, is likely to receive next season more performances than any other American work hitherto, not because it is a better opera than "Natoma," but because, being brief, it fits conveniently into a double bill. One hazards the prophecy that the first American opera of distinction will be a short one.

"Shanewis" made its many friends, however, not only because it is becomingly modest, but because it contains some decidedly agreeable music. It makes its amiable impression in spite of Nelle Richmond Eberhart's quite impossible libretto, the plot of which simply will not parse in any human language. Mr. Cadman has been more frankly melodic, more avowedly operatic, than any of his predecessors. With no small skill he has written for the voices in such a way that even where the music is but indifferently good, talented singers will make it sound effective. His use of Indian folk tunes, though not deft, is often grateful. In the second act is a passage of some pages which rises close to distinction, and there are several orchestral and concerted pieces most deftly executed. But its chief charm is its modest simplicity of aim and technique. The cynic was heard to remark that aiming low was its only virtue and that was not a virtue. But after the long hours of pretentious music which have previously been listened to in the name of American opera, the audience of the Metropolitan seemed eager to extend its hand in appreciation of Mr. Cadman.

THE BALLET

Mr. Gilbert with his ballet made a more unequivocal success with musicians, and no less favourable an impression on the public. His work flashed across the Metropolitan repertory in the brightest of colours. The people and customs of old New Orleans, as George W. Cable pictures them, provided him with the liveliest of materials, and the French-Creole folk-songs afforded him some pungent themes. Out of these materials Mr. Gilbert, who is the genial humanist as markedly as he is the scholarly musician, was able to fashion a work more satisfying, in plan and execution, than any other American work yet given in the opera house. One does not soon forget the beauty of his dance rhythms, the tang of his harmonies, the colour of his instrumentation. He chose, of course, a task less exacting than Mr. Hadley's in "Azora." But this in itself does him credit. As a result of his clearness of aim and his vigorous execution, he is the most promising of American composers who have written for the stage.

There is not the least reason to be discouraged with this decade of experiment. The opera of other lands struggled for years in exactly the same way before, at some magic touch, it suddenly burst into life. The lot of the pioneer is not usually pleasant. Let a generous audience make it at least an honoured one.

OF RECENT INTEREST

The season which has just closed has brought three American works for the operatic stage to New York, indicating, perhaps, an intensified will to achieve something in opera as a by-product of wartime patriotism. "Azora," Henry Hadley's work which was sung several times this year by the Chicago company and once in New York, must be set down as one of the disappointments. It, too, seems to make some attempt at a nationalistic flavour. But Mr. Hadley is a musician too reserved in temperament to lend himself readily to the process of throwing himself into the popular currents, as Moussorgsky, for example, and other great nationalists have done. The libretto concerning the Aztec princess, Azora, daughter of Montezuma, king of Mexico, is American only in a geographical sense. It is all "good opera"—much too obviously such. American opera is not to be cultivated by imitating the technique of Milan any more than by attempting something wholly without relation to what has gone before. It must, indeed, be "good opera," and yet not good Italian opera. As for Mr. Hadley's music, it abounded with melody. But this was not written very skilfully for the voices and was often overpowered by the weight of the accompaniment.

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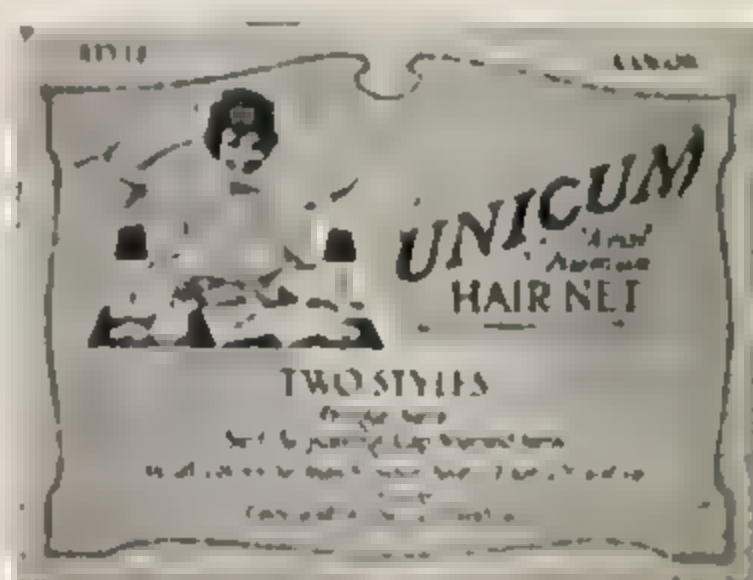
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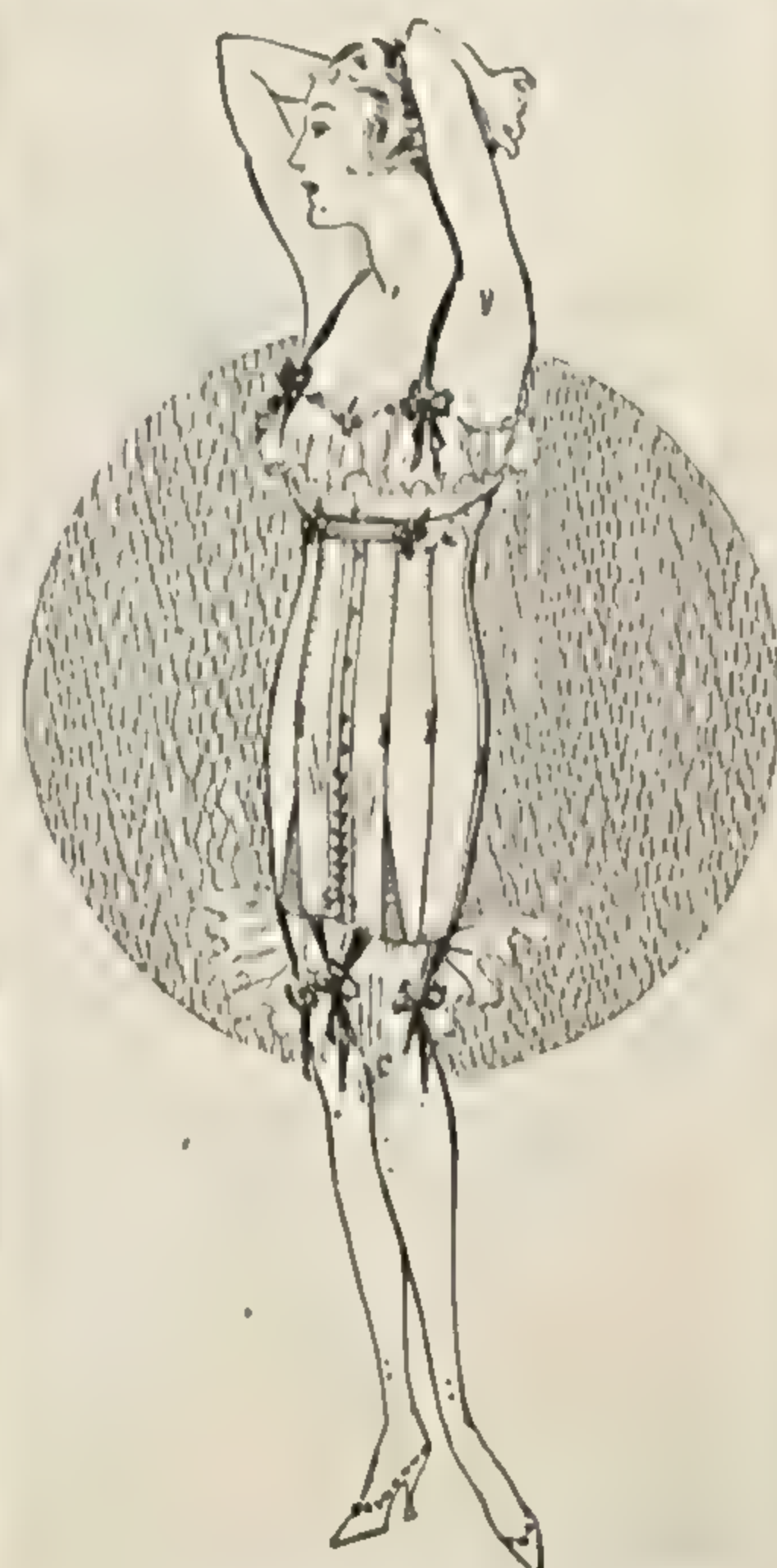
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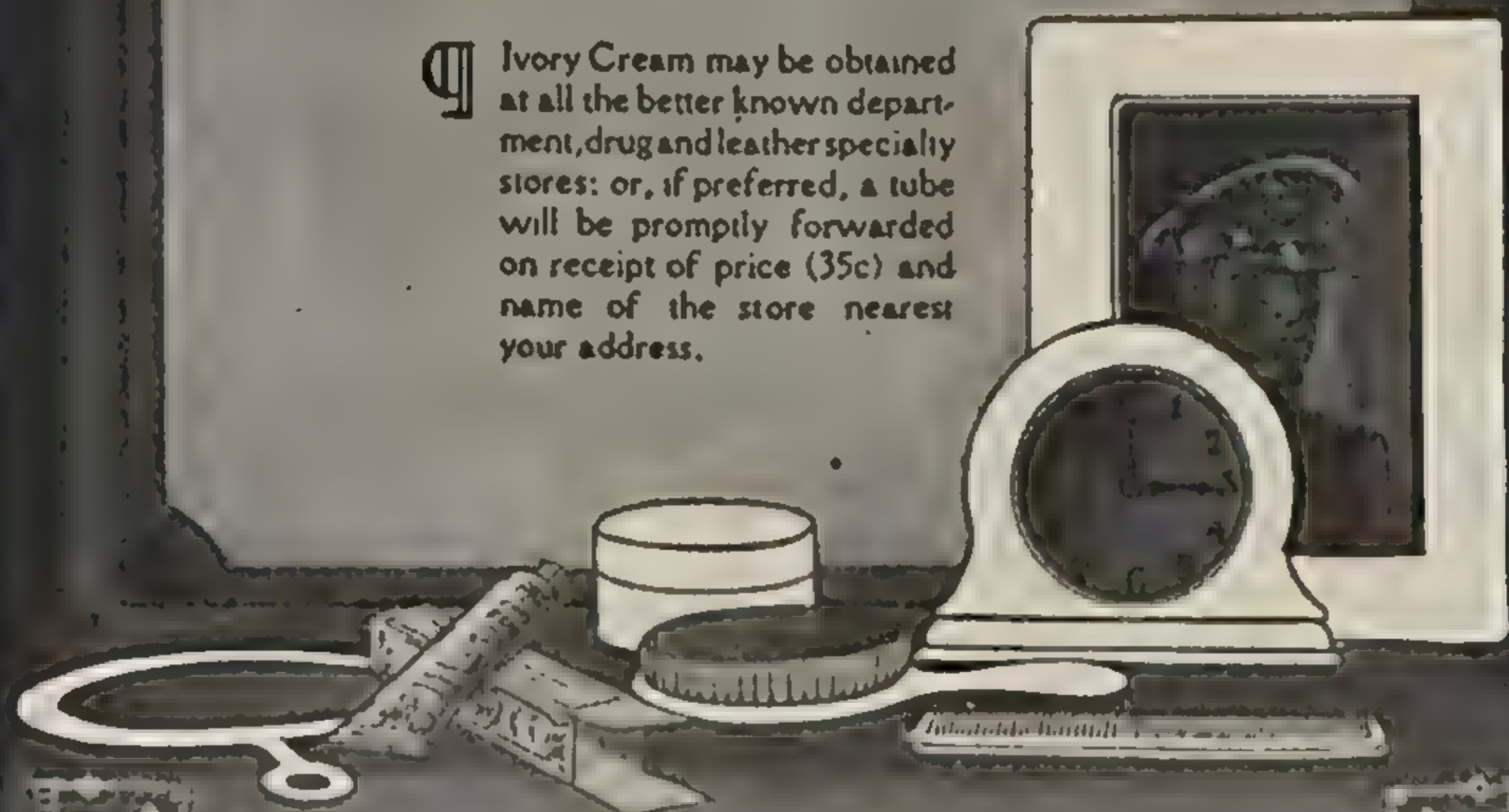
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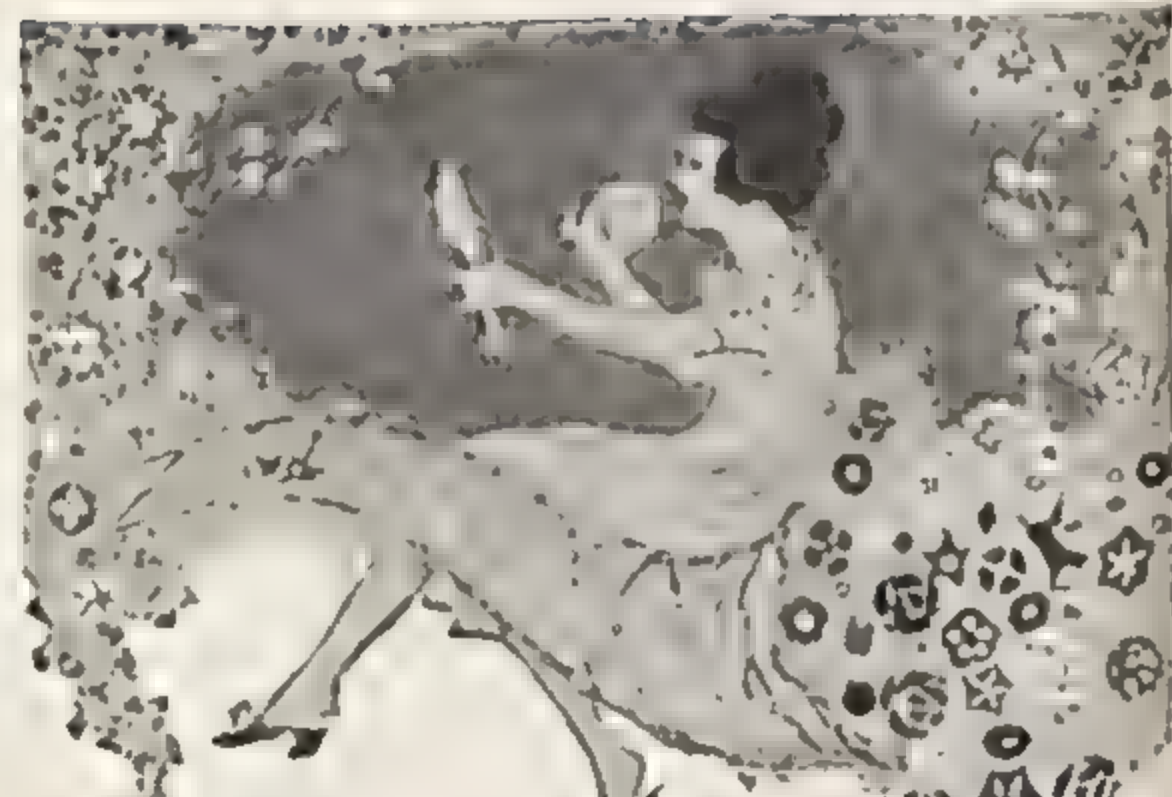
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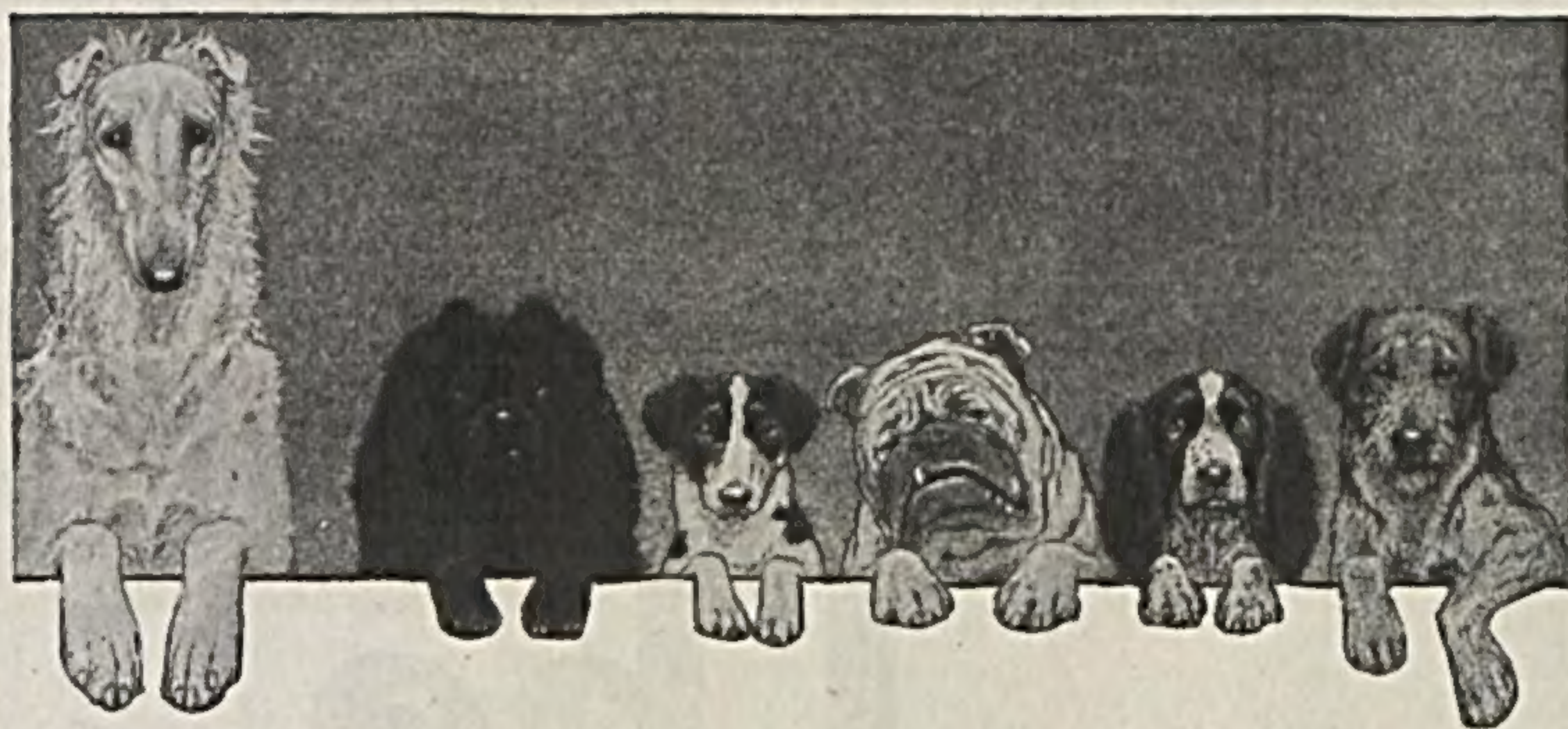
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